

THE SAN FRANCISCO

35¢

BAY GUARDIAN

SINCE 1966: THE LARGEST CIRCULATION ALTERNATIVE NEWSPAPER IN NORTHERN CALIFORNIA, JANUARY 25 THROUGH FEBRUARY 7, 1975, VOL. 9 NO. 7

Jobs

Where to find them.
How to get them.
How to survive while
job hunting.

How to beat the employment agencies
at their own game. Plus—A portrait of
the workless class.

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PHOTO BY RICK GROSSE

White elephants, white panthers and the Straight

After months of waffling, the city may finally spend \$200,000 to buy the Straight Theater for a Haight-Ashbury community cultural center—if the neighborhood's warring factions don't slit each other's throats over who's going to control it.

The Straight's present owners (the Sproul estate) want approval from the Arts Commission and the Board of Supervisors before Feb. 14 or the deal's off. The Arts Commission rushed approval through on Jan. 14, with three members voting and three abstaining. The Finance Committee of the Board of Supervisors will hear the issue on Jan. 22 at 2 pm, after which it will go to the full board.

The Haight-Ashbury Cultural Coalition, whose goals are backed by the 409 House and a wide spectrum of Haight cultural

and service groups like the Free Clinic and Paltenghi Youth Center, wants the city to acquire the theater now, and fight for community control later. But Ron Landberg of the White Panthers/People's Ballroom groups, says he will oppose the purchase unless the city guarantees at the time of purchase "that the Arts Commission will lease the theater to a nonprofit cultural corporation democratically elected by the residents of the Haight-Ashbury."

The purchase of the Straight is also being attacked from the other side by an ad hoc group led by David Finn, president of the more conservative Haight-Ashbury Improvement Association, who calls the building "an outrageously expensive white elephant."

—Jill Immerman

Alameda assembly battle looms

A special election for the 15th Assembly District in southern Alameda county Feb. 15 is attracting more attention in Sacramento than it is locally. The seat was held for more than 20 years by Democrat Carlos Bee, who died shortly after fending off a strong challenge from Republican Guy Puccio last November. Puccio is running again and is favored to defeat Hayward City Councilman George Oakes. Oakes is a conservative and outspokenly pro-development, but has run into conflict-of-interest charges from the Hayward Daily Review.

The Democratic field is crowded: eleven men and one woman. The standouts include Cal State Hayward Dean Bill Vandenberg, a longtime liberal (south county chairman of the Roth for Governor campaign, etc.); Marc Elliot, Bee's former administrative aide; and Joyce LeClaire, Pleasanton city councilwoman with a good liberal record marred by her recent vote in favor of widening Interstate 580.

The election works like this: if any one candidate gets more than 50% of the vote, he or she goes to Sacramento. If there is no majority candidate, a runoff is scheduled for Mar. 4 between the highest vote-getter in each party. The county registration is overwhelmingly Democratic (60%), but the crowded race should ensure a runoff.

—Roland DeWolk

Oakland city council—Sutter in jeopardy?

Oakland's liberal Democrats, who once hoped to sweep into power in the city council with this spring's election of five members, are now in danger of losing one of the two seats they already hold—John Sutter's. Their dream of avoiding another divisive primary fight in April by holding an endorsing convention in January was scuttled by Rep. Pete Stark, who sent word that he would have nothing to do with pre-primary endorsements. This in effect left the progressive Democrats with no way to put together a coalition slate to challenge entrenched conservatives.

Sutter, the only liberal whose term is expiring, faces a well-financed challenge from Larry Bolling, a black businessman with close ties to Mayor John Reading (see Guardian, 7/20/74). Sutter's attempts to rally enough black support to slow

Bolling down have had mixed results: endorsements from "name" black Democrats but not from community activists outside the party, who are said to be leaning toward Bolling on the strength of his proclaimed independence from the mayor. Meanwhile, most of Reading's allies are enlisting in vice-mayor Frank Ogawa's re-election bid.

Elaine Brown, who ran for the council two years ago in tandem with Bobby Seale's mayoral campaign, is seeking Ray Eng's District Three seat, this time with the backing of prominent black Democrats John George and Otho Green (Seale outpolled Green in the 1973 primary; now Green is finance chairperson for Brown). Although a lot of Oakland politicians think Eng is vulnerable, Brown's chances could depend on how much she gets "Panther-baited" in a rerun of the "radical takeover" scare that worked for Reading against Seale.

—Bill Northwood

Newsroom bites the marshmallow

KQED's Newsroom came back on the air on Jan. 20, but it was pretty dull stuff. No breaking of big stories. Not much biting analysis. Sid Bloom hit the big news on Auto Row (business, he reports, is getting better). Jim Benet put his blessings on the education commission to investigate the SF schools (the commission is composed of pretty much the same old SF establishment; there are no teachers, and only eight members have children in SF schools, but Caroline Charles of KQED strike fame made it). And, to the rescue, Bud Lembke of the LA Times summed up the strike which kept Newsroom off the air for four months.

Not labor reporter Dick Meister or anybody else from Newsroom or the station? Nope. Meister, the staff concluded, had a conflict of interest as the man who handled PR for the strikers. A television first and a sign that Newsroom still lives: Lembke quoted Meister in effect blasting KQED's Bil Osterhaus as a corporate flunk of the first chop. The problem with Lembke's report was that it went back and forth so objectively, quoting both Osterhaus and Meister, that it was tricky to pick up what the issues were, why the strike was so bitter, how it unmasked Fortress Westinghouse as the new policy in KQED's "public" television.

Lembke's generally fair report on a tough assignment left out lots of goodies: the skirmishing on the board over such things as a fact-finding committee to study the strike (voted down, 11-4, with Oster-

haus/Charles/Nemerovski as the heavies); the crucial election of officers at the Jan. 23 board meeting; the four good people proposed by the citizens' caucus to fill board vacancies (Jules Dundes, Valena Williams, Marjorie Brush, Jane Kennedy); the coming fight to open up board meeting meetings, get more honesty into KQED public relations and in general make the station live up to the public image it projects in fundraising pitches.

What about Bloom, KQED's director of development in charge of local corporate fundraising for programming, who does financial reporting for Newsroom? Does this corporate fundraising constitute conflict of interest on Newsroom? Does this mean Lembke will be pinch hitting for Bloom? Stay tuned.

P.S.: No more nitpicking. We're glad you're back.

Update

The Four Seas Development Corporation, owner of Manilatown's International Hotel, quietly asked the city Jan. 17 for permission to demolish the building, home to many elderly Filipinos. The residents, who had already filed suit to block the demolition, charge that Four Seas wants to present the court with a fait accompli before the case comes to trial. Now they're desperately searching for a

pressure point to block the demolition request as it works its way through the Dept. of Public Works and the Planning Dept. But since neither agency has any public hearing requirement, the International Hotel residents may have to wait until the demolition is approved and then take their case to the Board of Permit Appeals. Four Seas, a Far Eastern corporation, has been buying up property around the International Hotel, but remains mum about what it plans to do. . . The

Coors beer boycott could heat up soon if the SF distributor and the Teamsters can't resolve a new contract dispute. The union claims SF Coors manager Ed Derry forcibly ejected business agent Gus Cardis from the Coors office Jan. 13 while Cardis was talking to union beer drivers. At the same time, the union charges SF Coors with refusing to hire drivers from the union's hiring halls. . .

More evidence that the Chron is one of the ten worst newspapers in the US: Jackson Rannells, the labor reporter for the Chronicle, had an excellent piece in the current issue of City magazine showing how hordes of people, including 4000 to 6000 city employees, live in the suburbs but vote each election in the city. Question: Why did not the "experienced reporters at City Hall" that Rannells quotes do the story for the Examiner or the Chronicle? More to the point: why didn't the Chronicle run the Rannells story?

PolitiCalendar

Fred Harris brings his populist campaign for the presidency to the Bay Area this fortnight. The big dates: Jan. 28: 6 pm, Pot luckdinner sponsored by the Berkeley Coalition, Unitarian Fellowship, Cedar/Bonita, Berkeley, \$2.50. 8:30 pm, Informal coffee, house of Alameda Sup. Tom Bates, 651 Santa Ray, Oakland.

Jan. 29: 7 pm, Informal coffee, house of Harry and Roberta Roroho, 18 South 11th St., San Jose. 8:30 pm, Informal coffee, house of Matthew and Marcia Allen, 325 Chatham Way, Mountain View.

Jan. 30: 8:30 pm, Informal coffee, Towne House, 8th/Market, SF.

JAN. 25 (SATURDAY)

FIELD ACT shutdown of unsafe schools will require a program of citywide musical chairs, meeting at Everett JHS, 450 Church, to get public input, 9 am.

LOBBYING TIPS—ABAG and Friends Committee on Legislation workshop on "Making the Man Listen," Lurie Room, SF Public Library, Civic Center, 1 pm, 841-9730.

COMMUNITY AWARDS presented by All People's Coalition, Woodrow Wilson HS, 400 Mansell, SF, 8 pm, 239-9050.

AGENTS PROVOCATEURS, a discussion of the use of FBI agents to promote violence in the movement, Network Coffee House, 1036 Bush, SF, 8 pm, 776-2722.

JAN. 26 (SUNDAY)

VICTORY IN VIETNAM celebration by the Berkeley-Oakland Women's Union, Pauley Ballroom, UC Berkeley, 6 pm.

JAN. 27 (MONDAY)

REGIONAL GOVERNMENT panel discussion sponsored by the League of Women Voters, Hall of Flowers, GG Park, 9:30 am, \$1, 653-2890.

NUCLEAR SAFEGUARD initiative has reached the halfway mark in qualifying for the 1976 ballot. To get petitions call 386-0666.

WOE employment agency task force meeting, Room 223, 593 Market, SF, 5:15 pm, 495-0923.

JAN. 30 (THURSDAY)

CHALLENGE THE PG&E ELEVEN. SF Tomorrow, CRG and the Coalition for SF Neighborhoods co-sponsor a meeting to begin to select a slate of candidates for the Board of Supervisors and develop an environmentalist/neighborhood platform, Retail Clerks Union Hall, 1345 Mission, SF, 7:45 pm.

SEN. MOSCONE meets with labor at

the Towne House, Market/8th St., noon, \$6, 777-0100.

"WHAT IS PRISON" workshop sponsored by the Committee for Prisoner Humanity and Justice, 1414 4th St., San Rafael, 7:30 pm, 454-5700.

JAN. 31 (FRIDAY)

"ORGANIZERS—Born or Made?" three-day Institute for the Study of Non-violence conference starts, details at 321-8382.

CHILE. "Continuing Political Repression in Chile," talk by Elizabeth Wilson based on recent visit, Montclair Presbyterian Church, 5701 Thornhill Dr., Oakland, 8 pm, 339-2648.

"PSYCHIATRY AND THE LAW," discussion led by NAPA, 2150 Market, SF, 7:30 pm, \$2, 863-4488.

KPFA BENEFIT FILM, based on Emily Bronte's novel "Wuthering Heights" starring Laurence Olivier, UC Extension, 55 Laguna, SF, 8 pm, \$2, 848-6767.

ROBERT ALLEN, author and Black Scholar editor speaks on "Awakening in Capitalist America," 6025 Shattuck, Oakland, 8 pm, 754, 652-7723.

FEB. 3 (MONDAY)

ELECTRICITY & GAS FOR THE PEOPLE, mass rally to review past actions and prepare for future struggles, Retail Clerks Union Hall, 1345 Mission, 7:30 pm, 543-5632.

FEB. 4 (TUESDAY)

MOUNT DIABLO defenders will meet at the Pleasant Hill Recreation Center, 320 Civic Drive, Pleasant Hill, 7:30 pm, 837-6336.

FEB. 5 (WEDNESDAY)

EASTBAY TERMINAL construction ideas will be aired at meeting of the SF Bay Area Transportation Terminal Authority, BART headquarters, 800 Madison, Oakland, 1 pm, 557-1823.

LAS POSITAS New Town proposal comes before the ABAG Regional Planning Committee, Hotel Claremont, Berkeley, 1:30 pm, 841-9730.

BAAPCD public discussion on indirect sources of air pollution, shopping centers, etc., 939 Ellis, SF, 10:30 am, 771-6000.

FEB. 6 (THURSDAY)

VICTORIA MEWS, the proposed Potrero Hill condominium, and the Golden Gate Heights Residential Housing Development for the Sunset comes before City Planning for a public hearing, Room 282, City Hall, 2 pm, 558-3056. ■

By Ken McEldowney

THE SAN FRANCISCO
**BAY
GUARDIAN**

*"It is a newspaper's duty to
print the news and raise hell."*
(Wilbur F. Storey: Statement of the
aims of the Chicago Times. 1861)

EDITORIAL, CALENDAR,
LISTINGS, SUBSCRIPTION,
DISTRIBUTION:
UN1-9600
SF ADVERTISING:
UN1-8033

EAST BAY OFFICE:
491-65th St., Oakland
EAST BAY ADVERTISING:
655-6260

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THE GUARDIAN: publishes fort-
nightly every other Thursday except
one issue in December and a three
week issue in August. Copyright
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THIS ISSUE: VOL. 9 NO. 7
January 25 through February 7, 1975

Doping out the mayor's race

Will the power shift from downtown back to the neighborhoods?

By Katy Butler

Even though the election is more than ten months away, Marks and Moscone have already announced they will run for mayor, and Feinstein, Ertola and assorted dreamers are stepping on each other's toes in the wings. Candidates are showing touching interest in neighborhood association meetings and are lining up endorsements, making pronouncements and taking polls.

This campaign will be a blast from the past, a return to the nostalgic, homey campaigning that preceded Dianne Feinstein's sweep to the Board of Supervisors on the wings of an expensive blanket media blitz in 1969. New municipal campaign spending laws limit each candidate to a total of \$126,000, which means little radio and TV, no citywide mailings (a single one costs \$60,000), smaller campaign staffs and a return to volunteers, streetcorner handshakes and organizations.

The candidate with the best volunteer organization will win the campaign. He/she will have to build it from scratch: the traditional Democratic and Republican vote-getting structures don't have much punch any more, and their major replacement, the Delancey Street Foundation, will be hanging back this election. "All our friends and allies are running against each other," says Bill Maher, brother of Delancey Street's founder John Maher. "There's nothing in it for us." John Maher doesn't discount throwing his weight behind a candidate who announces his or her commission appointments before the election.

(Delancey's James Michael Curley Democratic Club and Teapot Dome Republican Club can turn out 200 people to put up signs, register voters and get out the vote on a regular basis.)

With Delancey hanging back, the power turns back to neighborhood organizations, all the way from the conservative SPEAK in the Sunset to HANC in the Haight-Ashbury. Candidates are already beating the bushes for support from neighborhood block clubs and residents' organizations. Whether they'll be able to turn out voters remains to be seen.

Below, a horsetrader's look at the candidates' warm-up moves, with this caveat: a lot can change between now and November.

The Candidates are talking populist: Moscone, Marks and even Jack Ertola told the Guardian they are concerned with neighborhood services and protection from uncontrolled growth. This is partly a function of the fact that the new campaign spending law diminishes the clout of the Chamber of Commerce fat cats, who used to be able to buy a campaign. But raising \$126,000 in amounts of under \$500 takes more than a few fat cats, and money won't win the campaign. We'll have to watch out for candidates who talk populist and then appoint the same old faces.

Willie Brown won't run, thanks to a City Charter amendment that effectively scotched his chances and may hurt even a nonminority liberal candidate. The catch is the runoff provision which requires the winner to get more than 50% of the vote (Alioto won on 32%). If nobody gets that the first time around (and considering the crowded field, nobody will), there will be a runoff in December.

George Moscone is out front, pushing other candidates to take stands on the issues by doing so himself. Moscone is a Democrat who uses his clout as state senate majority leader to wedge liberal bills through. Among the better bills: his conflict-of-interest/disclosure law, regulating local and state officials; a bill allowing collective bargaining for public employees, and another giving a cost-of-living increase to social security recipients (the last two were vetoed by Reagan). But last year he also carried the trial lawyers' version of "no fault" insurance, and fought the better insurance industry version bitterly. He also fought the Prop. 9 election reform. Right now, he's carrying a bill to lessen the penal-

ties for possession of small amounts of marijuana.

Moscone is aggressively lining up community and union leaders of every stripe, from old-fashioned Alioto-linked plumbers union boss Joe Mazzola to Jim Foster of the gay Whitman-Radcliffe Foundation and Calvin Welch of the Haight-Ashbury Neighborhood Coalition.

Whether these folks will actually pull votes remains to be seen, but Moscone is creating at least an illusion of momentum while the other big candidates tread water. And he's matching it with the forthrightness of his stands. On the Performing Arts Center he told the Guardian: "I don't think that's an area where revenue sharing funds ought to go." On Manhattanization: "I don't support the view that big buildings support a larger tax base." On municipalizing PG&E: "Yes, if a study shows we'd serve our consumers better. . . . We may be forced to do it by court action one day anyway." He opposes the airport expansion, wants to see more downzoning and promises to replace Peter Boudoures on the Board of Permit Appeals.

Moscone says he'll limit individual contributions to \$100—a gesture tempered by the fact that he spent \$150,000 on his last senatorial race against a candidate who was no threat. Clearly, the value of a lot of the PR work done then will spill over into his mayor's campaign. He's hired Don Bradley, a veteran campaign manager, to run the campaign.

Marks is nipping at his heels: San Francisco's liberal Republican senator has built up a great reputation for responsiveness to constituents and interest in neighborhood affairs. As one politician put it, "If three fleas are meeting on Silver Avenue, Milton Marks will be there." And if two fleas meet, he'll send his field representative, Preston Cooke.

Marks is only slightly less liberal than Moscone, but as a renegade Republican, he doesn't have the clout. His voting record is excellent: NOW gave him the highest rating for Bay Area senators (beating Moscone) last year, and he has sponsored successful bills to increase workmen's compensation benefits, to create the Bay Conservation and Development Commission, to prevent the widening of Doyle Drive without SF approval, and to expand welfare benefits.

On San Francisco issues, Marks prefers to talk about changing the processes of government. He wants to see City Hall go to the neighborhoods rather than vice versa, and to appoint nonpolitical people (including women and minorities) to boards and commissions. Marks also promises to commit city funds to childcare, wants to see more minorities in the police department and establishment of a Youth Commission.

Former staffers and others complain that Marks is "wishy-washy." He takes weeks to make up his mind. And his present positions on the issues reflect that. Last year, former staff member Lee Wakefield persuaded Marks to take a strong stand against the Performing Arts Center. The next week, Sam Stewart, formerly of the Bank of America, talked to him, and Marks backed down. He told us, "It depends upon whether or not the P.A.C. is in conjunction with neighborhood projects and other cultural activities. If all of those projects can be financed I have no objection to it."

Trying to pin Marks down to specific stands is a frustrating experience. Some of his statements on the issues are masterpieces of fence-sitting: "The record of redevelopment has been mixed." "I will seek ways to expand our maritime activities and facilities on the waterfront."

But Marks and Moscone may replay the story of the tortoise and the hare. Both he and his wife Carolene are tireless campaigners. And he's a nice guy. His nickname is "Uncle Miltie."

Feinstein may not run: Right now, she's waiting for the results of a poll to deter-

mine how badly she was hurt by the opposition of the city employees to her Prop. L. She has picked up interest in conservative neighborhoods, but many of her original liberal and minority supporters are disillusioned. She recently helped establish a Commission on the Status of Women, but feminists have not found her particularly helpful. Her name was roundly booed at a recent Eureka Valley police/community relations meeting attended predominantly by gays, and Jim Foster, an early ally, is on Moscone's team.

If she runs, she'll vie for the more conservative voters with former supervisor Jack Ertola. Her campaign manager will be Ron Smith, who engineered stunningly successful campaigns for Republican supervisor John Molinari and Oakland's John Reading, as well as Marks and Feinstein. Prediction: If she doesn't run, Smith will run the Marks campaign.

Jack Ertola is warming up: The superior court judge who was appointed to replace his late father on the Board of Supervisors in 1964, is showing up at some of the more conservative neighborhood meetings and is rumored to have the support of the Chamber of Commerce's Bill Dauer. (Dauer says he doesn't know where that rumor comes from.) Ertola may also inherit the ragged remnants of Alioto's mantle. He doesn't want to get too specific on the issues yet, but he favors expanding the airport and reducing the penalties for possession of small amounts of marijuana and in certain prostitution cases. He thinks "neighborhood security" (crime) is the biggest issue, and he says, "Talking about prostitution as a victimless crime is a very shallow approach." His campaign will probably be managed by Whittaker and Baxter, the right wing PR firm that brought you the misleading "Don't lock up the beach" campaign against the coastal initiative.

Paul B. "Red" Fay is making phone calls: President of the floundering Bicentennial Commission and a former Undersecretary of the Navy under John Kennedy, with whom he served in World War II. There are whispers that Ted Kennedy might come in and campaign for him.

A few other dreamers say they're still deciding whether to run. Among them, Sup. Al Nelder, the slowest member of the Board of Supervisors, and Bob Mendelsohn, the quickest. Mendelsohn is an ambitious, adept politician who sank a lot of money into his unsuccessful bid for state controller and would like to get a little mileage out of it. He's been heard to say he doesn't want to serve more than two terms on the Board (who can blame him?), and his time's nearly up. Also Quentin Kopp, a paradoxical attorney who's strong on neighborhood issues but is anti-busing, is still talking about running for mayor or district attorney.

We predict a dirty, hard-fought campaign that may bring back the best aspects of bossism by producing precinct leaders who get jobs and services for their neighborhoods in return for getting out the vote. It's up to the neighborhood organizations to take the bit in their teeth, push the candidates for the names of specific commission appointments and answers to the hard questions, and then do the hard part: get behind the strongest pro-neighborhood candidate and get out the vote. ■

Coming Up! Quest into the Unknown

A Guardian special report on the Bay Area as spiritual center: a guide to bookstores, centers, publications and groups, plus a look at women in the spiritual movement and the rising status of parapsychology.



PHOTO BY RICK GROSSE

Beating the hassle of finding a Job

Unemployment for the SF-Oakland area in December: 8.7%, up from 8.5% in November and 8.0% a year ago. Projection for June: 9.5%. That's the average; for some—women, minorities, Vietnam vets—the figures are much higher. "The young Vietnam-era veteran has an unemployment rate of up to 20% in San Francisco," says Frederick Craw, director of the Veteran's Educational Incentive Program, "depending on whether or not he's a minority."

Many employers have simply stopped hiring. "All our jobs are frozen," one Pacific Telephone official told the Guardian. "We won't be accepting any applications for the rest of this month." In some industries, the picture is even worse. "We are reducing our work force by 4%," said a spokesman for the Bank of California. "We're laying off 4,000 people in the three western states."

In the week ending Jan. 3, 1975, 10,783 people made first-time unemployment claims in the six Bay Area counties. A week later, the figure climbed to 26,837.

It's downright Depressing. . .but it's not impossible to find a job. Hundreds of people in the Bay Area find jobs every day. Some are lucky, some know how to stack the odds in their favor.

The Guardian's Job Task Force—Carol Reebel, Nancy Dunn, Paul Cook, Katy Butler and Stephen Ward, with editorial help from Joe Belden, Jean Dibble and Bruce Brugmann—spent the past month beating the bushes to find out the best ways of stacking the odds in your favor. What we came up with: the best places to look for a

job, how to get on the job grapevine, how to stay alive so you don't have to take the first job that comes along, how to avoid the agencies that ask for an arm and a leg in exchange for finding a crummy, low-paying job, and most important, how to convince an employer that you're the one who should be hired. We want to bring you the best possible information. If you have tips on job hunting, send them to the Guardian, c/o Recession Notebook.

Half the battle is in your head

By Stephen B. Ward

"The main problem," laments Toni St. James, job workshop co-ordinator for the California Employment Development Department (formerly HRD), "is that few people know how to look for a job. They tend to throw themselves into the job market with only one thought in mind: 'hire me.' It's the pinball effect—they just roll around until they find a hole to drop into."

It's a hell of a lot easier to find a job if you know what you're doing. That means knowing exactly what kind of job you're after, knowing how to contact the employer and how to follow through with a good interview. It means knowing how to sell yourself.

Don't sit at home. No one is going to call you up for a job. Get out into the job marketplace. Take temporary jobs; they can provide good contacts. If you think you've exhausted all the possibilities in your field, check out the Labor Market Information Library in the EDD office at 2948 16th St./Capp. You'll find plenty of information on how to size up your skills and concentrate your efforts, plus names and addresses of possible job contacts.

Let's say you've had some newspaper experience in Iowa and want to break into the crowded Bay Area journalism market. The Labor Market Information Library tells you what kinds of jobs there are (editorial assistant, copy editor, etc.) that may require a journalism background, and it gives the range of possible employers—not just the obvious newspapers but business and trade publications, Sunday supplements, religious and denominational publications and company house organs. Then it's up to you to make contact. And that means sending out a resume.

Personnel specialists agree that the average resume receives about 12 seconds of attention before it is filed. That means you have 12 seconds to convince someone you are interesting enough to merit an interview.

Unfortunately most resumes are boring. They're full of a lot of dates and tell what your hobby is and what your grades were in college. What they don't say is what kind of person you are, whether you can do the job and get along with people. A good resume is aimed at the employer. It is personal but not cute, solid but short. You should state clearly what job you want.

Write in paragraph form—it's a lot easier to read than a jumble of dates and titles. Summarize your experience in the opening paragraph. Make it easy for them to find out what you've been doing. Put your best experience first. The opening paragraph need not be chronological, so why not go with your best shot? Then list in chronological order all past jobs that are relevant to your current employment objective. Omit irrelevant jobs. Periods of unemployment can be disguised as travel—use your judgment.

The most important paragraph is the personal statement, which should be aimed at the employers, stressing what you can do for them what special skills and attributes you can bring to the job. Keep everything on one page (12 seconds, remember?) and, if you can, use high-quality off-white paper so your resume doesn't look like everyone else's.

Now that you have an effective resume, the next step is to prepare yourself for the effective job interview.

"A major problem in interviewing," says Roy Zitting, area supervisor for the F. W. Dodge division of McGraw-Hill publishing, "is the people who come in here don't know what they want or why they're here. They are wasting their own time as well as mine."

It's hard to learn how to have a good interview. If you blow it, you're not around long enough to find out why. If you get the job, you're lucky if six months later your boss tells you at the Christmas party how she spotted beneath that trembling mass of anxiety some sterling quality that led her to hire you.

"You're hired not because you are the most qualified but because they like you the best," Toni St. James tells the 40 or so spirited job seekers who have shown up for her free job workshop at the EDD office (Fridays at 3 pm). "You'll get the job if you can give them what they want," she promises. Playing the role

of interviewer, she shows applicants how best to phrase their answers to create a favorable impression on the interviewer. One of the first questions an interviewer will ask is, "Why do you want the job?" The most common answer (again taking the example of a journalist) is, "I have had a lot of experience in newspaper work and I want to stay in it and I think it is an area where I can excel." Fine. That tells the interviewer what YOU want. What you should say is, "I can present information in an interesting and factual manner. I am responsible, able to get along well with people and can express myself well on paper and orally." The emphasis is on what you can do for them, not the other way around.

Finally, St. James tells the applicants not to be discouraged by the poor pickings in the want ads or the bulletin boards. "Sixty-five percent of the available openings are not out in the market place," she says. "They are sitting on the employers' desks waiting for the right person to come along."

How to tip the odds in your favor

By Paul Cook

Develop marketable skills. What do you do if you have a B.A. in English, a typing speed of 45 wpm and no work experience? Says Peggy Wright of James Holder Agency, "I'll get people like that into temporary jobs, doing anything, to get some work experience and send them to business school if necessary to push the typing up to 60. Then I'll send them off for a permanent job. Really, the only difference between a speed of 45, which isn't marketable, and a speed of 60, which is, is practice."

Robert Randolph, a placement counselor at Balboa High School told us, "Too many people are not willing to train themselves to face the competition. Get yourself equipped to do more than one job." Example: to learn typing or shorthand, you could take the cram course offered by some employment agencies, such as Hansell Associates, or a good business school like Honor Business College, 996 Market, 885-1600. Once your skills are employable, Hansell or Honor Business would help you get employed.

Hit the big companies. The Guardian's Jean Dibble, a month before she came to SF in 1958 from a Harvard-Radcliffe graduate business program, sent resumes to 50 firms she found interesting. She got 35 replies, which she followed up with phone calls when she arrived in town. Personnel officers at firms with no jobs were frequently able to refer her to contacts in other companies, and eventually she got a job in personnel at Matson Navigation.

The principle is still good, but you've got to hit the companies directly by phone and by going in to their personnel departments. You can check the major companies (location, requirements, opportunities) in the Career Opportunity Index for California, available at the Chamber of Commerce and most libraries. Some companies, like Levi Strauss, list jobs on interoffice memos before the job is advertised. Most companies have jobs, but often they are scooped up before they are ever advertised. Tune into companies and departments through people you know or through interviews.

Check all the placement services. KNBR puts out a good directory of job services, particularly for minorities. Call Jane Morrison, 626-6700, and she'll send you one free. . . Go to the Chamber of Commerce's Job Forum, 7-9 pm each Wednesday night at 465 California, 9th floor. . . Check in with the state Employment Development Department, which has several offices in the Bay Area to help job-seekers. Check the placement services at UC Berkeley, SF State, USF, Golden Gate University, City College or other institutions of higher learning. Palm yourself off as an alumni. It's hard for them to check you out.

Hook into the grapevine. In SF, there's a grapevine threading through every line of work, with jobs, tips and gossip. Tap into it. For example, Lorry Lokey of the Business Wire, 235 Montgomery, often comes up with job openings in journalism and PR work. (Send him three copies of your resume and he'll send it out to appropriate jobs that open up. Do not stop by for an interview or phone. Wait four weeks or so and call him to see if he needs more resumes.) Most every field has people like this who can pass along job ideas. Ask everybody you interview for job ideas, and ask if you can use their name in making the job-seeking inquiry. Important: a good name in SF often gets you past the secretary. Always leave your resume. Always keep calling back. The principle: get to the good job before it goes on the open market.

Be in the right place at the right time. Says Kathy DeMartini of Hansell Associates, "I once advised an applicant to take the early business executive ferry from Marin to the city and to fold her morning newspaper

open to the helpwanted section. By the time the ferry docked in San Francisco, she was employed." Was she good-looking? Well, yes. Try the DeMartini approach on Bart, SP, the corporate cafeterias or lunch spots. DeMartini says that if she were new in town and job-hunting, she would visit a coffee shop in the financial district and strike up a conversation with people on their coffee breaks. Talking with employed people about your job search often produces good leads.

Go after a job as if doing so were a job in itself.

"If I were doing anything as serious as looking for a job," one employment counselor told us, "I would bust my ass." Check the Sunday want ads. Check the Yellow Pages in your categories of interest. Make at least seven contacts a day. Get a telephone (and somebody to answer it, perhaps an answering service so you won't miss calls). Do all of the above and more, simultaneously, so that you are thrashing the bushes in all directions. Zero in on your field of interest and pursue all leads religiously. Guardian editor Bruce Brugmann always gives his writing classes three specific instructions on finding an editorial job: (a) Put a \$1 "situation wanted" ad in the California Newspaper Publishers Bulletin, which goes out weekly to most publishers in the state. Check the Bulletin at the local CNPA office, 657 Mission, 392-0259. Be sure to say in the ad, "Bay Area preferred, willing to relocate," with a phone number, so you can maximize the response; (b) Send resumes to all newspapers in the Bay Area (available from the phone book and from "Editor and Publisher Yearbook" at most libraries), then follow up with a phone call and personal visit; (c) Send resumes and follow up on trade publications in the area, and hook into the Bay Area Society of Industrial Communicators (BASIC, the society of trade editors, president, Linda Peterson, 542-0494). Many students turn up jobs and offers. The point: every field has direct lines of entry like this.

Several groups specialize in aid to women: Advocates for Women, 593 Market, SF, Room 500 (495-6750), 8:30-4:30 Mon.-Fri., offers counseling and job referral, with emphasis on getting into trade unions and professional sales. They have some listings for other jobs. You can drop in and look at them.

Women's Vocational Institute, 593 Market, Room 516 (495-8044), 10-6 Mon.-Fri., has free vocational counseling and help for women in writing a resume.

There are some jobs. As we go to press, for example, we shook the media grapevine and found: Ramparts magazine needs a copy editor. KCBS is auditioning for a good critic to replace Jack Shelton. KPED needs an assignment editor, an assistant assignment editor and a graphic artist. KPIX wants an experienced reporter. The San Mateo Times has two openings in editorial. The Guardian needs an ad sales person, phone solicitors, retail promotion people and researchers for its definitive SF Guidebook.

Need a job today? Here's where to go

By Nancy Dunn

PUBLIC AGENCIES AND UNIONS

Casual Labor Office, Employment Development Department, 950 Minna (alley behind 10th/Mission office), 557-1237. Wide variety of day work and odd jobs ranging from domestic work to filling in for a moving company. Pay ranges from \$2.50 to \$5 an hour for skilled work, such as construction, carpentry or painting.

The first time you go in, bring any references you have from former employers, especially if you want to do work in people's homes. After you fill out the application, you'll be issued an ID card that is your passport to the wonderful world of casual labor. Report to the office at 7:30-8:30 am, drop your ID card in the basket and wait. Chess sets, checker boards and magazines are on hand to help pass the time. Jobs are dealt out on a first-come/first-served basis, from 10 to 40 jobs each day. **Casual Labor, Domestic Office**, 1449 Mission/10th St., 557-1271. Babysitting, practical nurses, attendants, housekeeping, domestics. Fill out an application, get an ID card and report to the day work desk. Show up at 8 am, drop your card in the day work basket and wait. Right now, most people who are at the door when the office opens get work for the day. Some call in to register for the day, but the ones who show up bright and early in person have priority.

Except for babysitting, the minimum wage is \$2/hour, up to \$3 plus carfare. Jobs assisting welfare recipients, paid by the state, are \$2.25, but it takes two weeks or more to get the money in your pocket.

Hotel-Motel-Club-Office and Service Workers Union Local 283, 333 Turk, 776-1935. Lots of job openings for maids in hotels/motels etc. For \$7 you can get a temporary work permit good for 30 days. The pay is around \$3/hr.

Ship Sealers and Painters Local 2, 65 Lusk Alley, 421-1905. Go down in person some morning after 6. For \$12 you can get a temporary work permit good for 30 days.

Put on plays and teach your neighbors how, for \$600 a month, no less—that's just one of many jobs recently offered through the federal Complement Employment

Training Act program. To qualify, you must live in SF and have been unemployed for 30 days. Every Wednesday the Examiner tells where to apply that week. More information from SF Manpower Office, 45 Hyde, Room 319, 558-4907.

Register voters, Alameda County will pay you 10¢ a voter. The only catch is that you can't collect till June. Call Larry Rosenthal, 549-0815/849-1115, to sign up for the free one-evening training course in registration. This June, the SF Democratic County Central Committee will probably pay 35¢ to 50¢ a voter. Call them in May, 546-1974.

Join the Ford Administration, Civil Service Commission, Federal Job Information Center, 450 Golden Gate, 556-6667. Positions often open in some fields, particularly engineering, secretarial and clerical or licensed practical nursing.

RIDE A BIKE

Apply in person for bicycle messenger jobs. You'll have to know the area and have the courage to fight traffic and weather in the financial district. Pay is usually a combination of hourly wage and commission, plus infrequent tips. Turnover is greatest during the rainy season.

Sparkies's, 444 Clementina, 982-7060. Hires daily, \$2.25 plus 35% commission.

Rocket Messenger Service, 885 Folsom, 421-0576. No openings now, but there's always turnover. Pay by commission only.

Aero Special Delivery Service, 242 Steuart, 982-1303. No openings now; buy a slicker and hope for more rain. \$2/hr. plus 30% commission.

Any agency that advertises large numbers of jobs as "fun," "in gorgeous offices" with "groovy young executives" and "super" or "fantastic" opportunities is lying.

Allen's Delivery Service, 340 6th St., 626-4878. Large turnover, hires daily. \$2.10 plus commission.

DELIVER CIRCULARS

DBA Coronet Distributors, 450 8th St., 864-3880. Hiring daily Mon.-Thurs. at 5 am, but get there at 4:40 am to better your chances. The 60-75 regular workers have priority, but they hire 100 or more daily, Mon.-Thurs. \$2.10/hr., \$1/hr. paid at the end of the day, the balance paid Friday of the next week. The job means walking all day (about 25 miles) with 50-75 pounds of junk mail in a sack slung over your shoulder.

It's first-come/first-served, but if you don't get hired the first day, they take your name and guarantee work on the following day if you show up at 5 am. Competition is heaviest at the end of the month before the welfare checks are sent out, with the best chances at the beginning of the month.

SELL BEER & POPCORN

Apply to Volume Services, Oakland Coliseum. 562-3788. They take union members first, but they hire non-union people for big events. You have to pay \$1 per event to the Concession and Program Employees Chapel.

TEACH IT

Heliotrope, 398-7042, 21 Columbus, publicizes your class in their free catalog and handles registration in return for 50% of the class fees under \$200. Their percentage goes down as your enrollments go up, until you're receiving 90% of class fees. You have to find the space to teach in. Also, you can check Lavender U. and Orpheus, or offer your class privately through a classified ad and keep all your class fees.

15 scams for the jobless entrepreneur

By Katy Butler

While you're looking for a really satisfying job, keep body and soul together by using your initiative and imagination, finding a need and filling it.

First, take a look at yourself. Can you do something quicker, or better, or more beautifully than other people? Can you figure out a way to market it easily, without investing a lot of money? Is there a need that's just crying to be filled? Figure out a way to fill it and you're in business.

Many folks run small service businesses out of their homes or vans, with the help of small ads in the Guardian or the Progress. If your service fits a particular clientele (architects, restaurants, whatever) try an ad in their trade publication. Just look in the Yellow Pages under "Publishers-Periodical."

Cooperate with a bunch of friends: you can share

tools, trucks and skills, fill jobs more reliably and have more fun.

The following list is for people with limited skills. If you've got a more developed skill, you're probably in business already. And if you don't have a skill, acquire one. The phone company is under court order to hire more women in skilled craft positions. Radio stations need to improve their representation of women and minorities in engineering jobs. (John O'Connell, SF's vocational high school, teaches radio engineering for free.) Even if you have to volunteer, hang out with a friendly shoe repair person or chimney sweeper or carpenter until you can do jobs on your own.

One word of warning: these are hard times. Don't rush into a trip that requires a big capital investment up front. People have less money these days for luxuries, so try to get into services people are going to need, depression or no (like repair services, secondhand goods, necessities like food, shelter and clothing).

And when you price your goods, make sure you include all the hidden costs: phone bills, gas for the stove, whatever. Calculate an hourly wage for yourself and include all the time you have to spend promoting, distributing and collecting the bills on your product or service. Some projects just won't be worth it.

Check out bulk sources for your raw materials — be they vegetables or paints. And try to get cash up front for your work — you may spend so much time hassling over small bills that it's cheaper to let them go.

Plant sit, house sit, dog sit, baby sit, while people go on vacation, in exchange for free rent. Two Guardian readers lived rent-free for six months (with occasional weekends on friends' couches) by running a continual ad in the Guardian.

Tap dance: try in front of the lines at the Unemployment Office, 3rd/Bryant. You may not make a lot, but you'll certainly relieve some boredom.

Sell plasma: Geneva Plasma Center, 994 Geneva, pays \$7 per donation. You must have a valid ID, no history of hepatitis or malaria, and at least an hour for the first donation. Consolidated Biologics, 2075 Mission, pays \$6 per donation, and you can donate twice a week. United Biologics, 973 Mission, pays \$5 for your first donation and \$10 for your second (in a week if you're male, two weeks if you're female; then women are limited to once a week, men to twice). Plasma centers give you back your red cells; your body replaces the plasma within 24 hours.

Set up your own cooperative secretarial agency. Get ten or so friends together and, with an answering service, you're in business. Hustle directly or by phone, leave your card in small office buildings, do your first jobs really well, then narrow down to a few repeat clients.

Barter: Get a free room in return for fixing up a backyard shack and doing odd jobs. Get a supermarket to save their faded vegies for you if you round up their missing shopping carts. Get a restaurant to save stuff "for your dog" and offer to run errands in return. Set up your own deals. Find somebody who is throwing away something you need and trade it for a service you can provide. Use your ingenuity and keep your eyes and ears open.

Deal Coke bottles back to the grocery stores and collect the deposits (10¢ small, 20¢ large). Take a truck down highway 101 this weekend and pick up a mint. Check out other areas where folks have picnics — stadiums, parks, beaches. While you're at it, pick up aluminum cans (the ones without the seams) and collect 15¢ a pound from Reynolds Aluminum Recycling Center, 401 Tunnel Rd. (Bayshore area). They take foil, pie plates and light aluminum scrap too.

Teach children: Set up a program that runs from the time school's out until working mothers come home. Set up a kite flying class, or tours of bakeries and breweries, or a painting workshop. Call the Dept. of Social Services, 558-3765, for information on child-care licenses. They require some proof of other income, health clearance and a safe place for the kids.

Manage an apartment house: You collect the rent, keep the place clean and do minor maintenance. In return you get a little cash (\$100 - \$300/month) and a free apartment. Call the property management division of the big real estate firms.

Move back home: Being a dutiful son or daughter is one of the best-paying jobs around.

Clean basements for free and deal the junk. For example, A. & K. Salvage, 967 Harrison, will pay you 34¢ to 44¢ per pound for scrap copper.

Sell flowers: The wholesale flower market, 650 Brannan, sometimes throws their rattier flowers into the dumpster. Fish them out and brighten the days of some office workers. Get there early — they open around 6 am.

Scavenge: Ask some antique dealers or interior decorators just what's chic this year in terms of Victorian clawfoot bathtubs, brass doorknobs or art nouveau light fixtures. Then check out abandoned buildings slated for razing in Redevelopment areas like Japantown and the Western Addition to see what you can find. Dodge the cops and the rats. Sometimes old ho-

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tels have fine old fixtures and stained glass they'll be willing to trade for new fixtures and some bucks. Some starving artists I know took brass doorknobs from condemned hotels in the Yerba Buena district and sold them to an interior decorator.

Cater meals: While the poor and middle class get poorer, the very rich continue to be very rich. Specialize in slightly exotic but not too weird foreign food and offer a service that includes serving and cleanup. Or do a dessert delivery service, specializing in three or four confections you can turn out in bulk. Be sure to include gas and electricity when you tote up your costs.

The Guardian's former copy editor kept himself in free bagels and lox by running a "breakfast in bed" service offering six bagels, half a pound of cream cheese and a quarter pound of lox for \$5. He was up to 50 orders a weekend before the gas crisis did him in.

Notarize documents: You must have US citizenship, California residency, a clean record and three friends who'll vouch for your moral character. If the secretary of state approves you, \$15 - \$20 buys a \$5,000 bond and puts you in business. You get about a buck a signature. Apply to Secretary of State, PO Box 2071, Sacramento 95810.

Getting the most from the Temps

By Carol Reebel

Temporary agencies, like crime-world fences, stay in business by buying low and selling high. They contract with an employer for work at one price and contract at a lower price with a worker who has the necessary skill. The difference is the agency's take.

There is no consensus in San Francisco as to what a certain skill is worth to a temporary employer. So there can be considerable difference in what a typist working for one agency makes compared to a typist doing the same work for another agency. For example, Abar Temporary Services pays about \$3 an hour to someone who can type 80 wpm. Somebody Sometime Agency pays \$3.50 to \$4 for the same skill.

Last year, a typist working on the video terminals at Crocker Bank as a temporary from Staff Builders found to his chagrin that while he was making \$3.25 per hour from his agency, the man at the next terminal doing the same work was earning \$3.75 through Kelly Services.

The first thing to determine in selecting an agency is whether they will pay you what you're worth.

Call the agency, describe your skills, and ask them what they will pay you. Generally you'll be given a

range of salary, not a flat rate. Then have a friend call the agency, posing as an employer, and find out what the agency will charge for your skill. The agency should have quoted you a salary that is two-thirds or more of the amount they will collect. Example: if the agency charges the employer \$6 an hour, it should pay you \$4 to \$4.50 an hour.

Your end of the range "depends on your skills, your experience, and the company we send you to," an employee at Employer's Overload told me. These are apparently quite subjective judgments, for we found that an employer who calls in is quoted a flat rate, not a range. We also found that, since many counselors at temporary agencies are given a bonus based on the amount of profit they make for the company, there is an inducement to persuade a worker to settle for as low an hourly rate as possible.

Thus, by breaking the system, you'll know if you're getting a fair salary and, if not, how to bargain effectively to get one.

Another consideration in choosing an agency is whether there is a different scale of pay for long-term temporary placements as opposed to short-term. If a temporary job lasts longer than a week or two, the costs to the agency are primarily bookkeeping ones, and less than the costs involved in the initial "match." Does your agency pass this saving on to you? Brook Street Bureau, though paying slightly less than some other agencies, does take care to inform their temporary people of the special rate for a long-term temporary.

You should also determine whether the agency has

any provisions for vacation pay. Some agencies give you an extra week's wages after you work 1,000 hours (the equivalent of six full months)—which means your rate of pay is actually 4% higher if you stick with it.

Before you begin temporary work, examine carefully the restrictions the temporary agencies put on you when it comes to permanent work that might arise from temporary work:

Ask if you would have to pay a fee if your temporary employer asked you to go to work for him on a permanent basis. In most cases, any fee would be paid by the employer, but this is strictly custom. Find out who pays and you could save a lot of money.

Ask if there is a waiting period between the time you accept a permanent job and the time you go on the employer's payroll. Some agencies have a deal with the employer: You work for one to three months for your new employer at the agency rates and conditions. The employer doesn't have to pay a placement fee, and you work at a lower rate of pay for this period, but you don't have to have the placement fee up front.

Some agencies such as Staff Builders prohibit completely your accepting permanent work from a temporary employer. This severely restricts your job-hunting capability.

You have the same rights against a temporary agency as you do against any other employer, as far as the US government is concerned. However, temporary agencies are not licensed by the state since they are considered contractors. Remember, the agency, not the company where you are working, is considered your employer.



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When all else fails... the employment agency game

By Carol Reebel

San Francisco, with its huge influx of young people looking for jobs, is one of the nation's biggest employment agency towns. The Yellow Pages alone list 155 agencies. An ethical agency and a good counselor can save you hours of job hunting by conscientiously trying to match you with its roster of jobs. A "body shop" with a commission-hungry counselor can bring you enormous grief. The trick is to pick the right agency and work with it properly. Then perhaps, once you know how job hunting operates in your field, you can avoid the agency altogether and go straight to the jobs without the middleman.

HOW TO PICK AN AGENCY

Look for the most honest agency you can find. Call personnel departments of companies in your field of work and ask them for recommendations. While you're on the phone, tell them what skills you offer and what job you want. (You may be able to skip the agency entirely.) Ask friends with work backgrounds like yours; at least you'll find out which agencies to avoid.

Be wary of picking an agency through the newspaper. Those long lists of jobs, called "laundry lists"

by the agencies, are placed to attract newcomers to the agency. The less able an agency is to rely on the return of satisfied clients, or on successful word-of-mouth advertising, the longer the ads it is likely to run. Any agency that advertises large numbers of jobs as "fun," "in gorgeous offices" with "groovy young executives" and "super" or "fantastic" opportunities is lying.

Watch out for the small, all-purpose ads called "rate-holders." Ads such as "Receptionist, type 45, \$500" are in the newspaper to maintain a low advertising rate for the agency, not to give you information. Be wary of an agency that habitually runs two different descriptions of the same job in the same issue. Either it's sloppy or it's padding its listings.

An agency is only required by state law to be "reasonably certain that the job is open" when it runs an ad. This requirement does not protect you from jobs that have "just been filled," or an agency that does not keep track of its jobs, or typographical errors in the salary listings.

Agencies are required to keep records of every ad they place, with a number corresponding to the relevant job. If you think an agency has placed a "bait" ad, you can complain to the Bureau of Employment Agencies, California Department of Consumer Affairs (see "How to Complain").

During our investigation we found, after interviewing many agency people and many people who use agencies, that the following agencies have good reputations: Daisy, Pat Franklyn, Leslie Thayer, Brook Street, James Holder, Gary Nelson, Hansell Associates, Mary Souza, Sally Walters and Dora Williams. We suggest you skip Avant, Cosmopolitan, Bridge, Brady and Saks.

HOW TO SCREEN AN AGENCY

When, in one way or other, you've got the names of one or two agencies, call them on the phone. Ask for the office manager, then ask a few questions:

1. Is the job still available? What are the hours? Does it require a college degree? shorthand? statistical typing? An honest agency will answer questions like this to help you determine your eligibility.

2. Does the agency pay its counselors a commission or a straight salary? If they pay a straight salary, they'll not only admit it, they'll brag about it. Others will beat around the bush. And if you want to work with the odds, not against them, you'll stay away from commission agencies. All the vicious wastes of your time, energy and spirit come from the commission agencies, which drive their counselors to compete with each other and other agencies to sell you to an employer, and to sell a job to you.

A former counselor at Avant Agency, now working at another agency, says, "We had to set up 12 interviews a day, no matter what, or get out." Another counselor said, "People can't eat unless they make shlock placements."

If you think competition between counselors isn't lethal, consider this: The manager of the M.J. Company in Marin County hired a "Girl Friday" through the Marin Personnel Agency. He told me that ten days later he received another call from the same agency, but from a different counselor, who downgraded his new employee's ability and told him the counselor who had placed the woman with him was irresponsible. The counselor suggested the employer let her send a really responsible person. He ended up firing the first woman and hiring the second.

Continued on page 9

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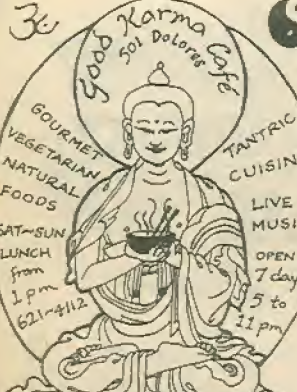
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Continued from page 7

Said one counselor, "Get the most experienced counselor you can. With a salary agency, there's a pool of experience working, not just one person."

There are at least five agencies in SF that work on straight salary—James Holder, Brook Street, Pat Franklyn, Hansell Associates, and Jobs 'n' Things—so call around.

3. If the agency is a salary agency and is willing to answer your questions, and if you're interested in the job, make an appointment right then with the person you're talking to and go in for the interview. You'll save hours in the waiting room.

THE AGENCY EMPLOYMENT FORM

When you get to the agency you will be tested, interviewed and given a form to fill out which appears to ask every major event in your life. Take a resume to the interview. If the agency will let you, staple the resume to their form and fill in all blanks with "See attached resume." The resume should list your name, address, phone number, social security number, job history and educational background. Incidentally, the best investment you can make is to carry photocopies of that resume around and leave one with every employer you interview. Check back regularly with your counselor.

You do not have to sign the employment form. If you do not want them to check your references or former employers (a vindictive personnel manager, for instance), don't sign the form. You have a right to privacy of past records if you desire it.

If the agency won't send you on interviews unless you sign, you can tell them that their requirement is illegal. Again, you can complain to the state Bureau of Employment Agencies.

THE INTERVIEW

The games played by a counselor who must place you to earn a commission can be brutal. Watch out for any agency that:

Looks over your resume, interviews you, then downgrades you in an attempt to soften you up, undermine your confidence and get you to take a job fast.

Keeps you going to interview after interview so that you have no time either to evaluate the jobs or to look for a job on your own. This insures that, whatever job you do take, the agency gets paid.

Keeps you in their offices for hours at a time, waiting either to see them or to go out on an interview. Often, this is to keep you from going to other agencies.

Sends you to interview for four jobs for which you are not suited and which pay poorly, then sends you on a fifth interview for a job that more nearly approaches your specifications. By this time, according to their line of reasoning, you will have forgotten what you wanted in the first place.

"When they send you out on bad interviews, it breaks you down psychologically," says Marlene Swanson of the Brook Street Bureau. "Because you don't fit the job, you begin to think there is something wrong with you. Then you'll give the wrong response on an interview that really counts. The wrong agency can ruin a person's work record."

To protect yourself, firmly say "no" to any job that doesn't sound interesting. If the counselor has already scheduled an interview, it can be unscheduled. You can even unschedule it yourself and get the thanks of a grateful employer for your honesty!

WHO PAYS THE FEE?

Fees for the employer/applicant matchmaking service may be charged to either party, depending on the arrangement the employer has with the agency. Most agencies handle both kinds of jobs, and it is up to the applicant to determine whether a job is fee-paid (by the employer) before going on the interview. The following agencies handle employer-paid positions only.

A. Access Personnel Agency, Administration Finance Professional Personnel Agency, American Career Agency. **B.** Brady Agency, Bridge Agency, Brook Street Bureau. **C.** Cabot Agency, Cadillac Associates, Concept Agency. **D.** Daisy Agency, Drummer Agency, Dunhill of S.F., Dunn Agency. **E.** Empire Agency. **F.** Pat Franklyn and Associates. **H.** Hansell Associates, Hedley. **J.** Johnson International. **P.** Profind Computer Agency. **S.** Saks Agency, Sales Dimensions, Sanderson Agency, Scott, Parker and Anderson, Strictly Secretaries, Mary Souza Agency. **V.** VIP Agency.

This is not a recommendation of these agencies: the most notorious SF "employment mills" are all-employer paid agencies.

If you apply for a job for which you pay the fee (most PR, advertising, television and other glamour industries), the agency is required to show you the schedule of fees before you go on the interview.

Generally, the fees start at 60% of the first month's salary for a salary of \$625 or so per month, and work upwards as the salary increases, to a high of 10% of the first year's salary when the salary reaches \$12,000 a

year. You should not have to pay more than this, although Nancy Cramer of the Bureau of Employment Agencies in Sacramento warned, "There is no regulation to set the maximum rate an agency can charge."

The agency may ask you to sign their contract even before you interview. The contract is binding for any applicant-paid job you might take from that agency, even though you sign the contract only once, at the first interview.

Do not sign any contracts unless you understand exactly what the fee is that you will be charged (keep a copy of the fee schedule), and under what terms you can get a partial or full refund of your money. If you quit for cause within a month, you should get some kind of refund. This understanding should be in writing.

If you don't like the contract, or don't understand it, don't sign. It is a binding contract in a court of law. If you want to go on the interview, but don't like a phrase or two in the contract, cross out the offending lines and initial them at each end. Chances are, your counselor won't know what to do and will send you anyway.

The single most important thing to remember in dealing with an agency: nothing they tell you about a job is binding on the employer. You must double check *everything* with the employer including hours, wages and vacations. In fact, once you get to the employer, forget what the agency said about the job and find out everything firsthand for yourself.

THE ART OF UNTESTING

You don't have to take all the tests the agencies throw at you. The Wonderlic Test, used for years by employment agencies, and all other kinds of general intelligence tests have been declared illegal under Title VII of the federal Civil Rights Act. The rationale: the Wonderlic Test leads to discrimination in hiring because a disproportionate number of minority applicants can't pass it.

Sample Wonderlic questions: Awkward is the opposite of 1) clumsy; 2) dexterous; 3) uncouth; 4) unhandy; 5) bungling. Two of the following proverbs have similar meanings, which ones are they? 1) Mother's darlings make but milksop heroes. 2) Still water runs deep. 3) Mother knows best. 4) Wide will wear but narrow will tear. 5) As a twig is bent, so is the tree inclined. Our baseball team lost 15 games this season. This was 5/8 of all they played. How many games did they play this season?

If the agency tells you that you must take Wonderlic or any other test not related directly to the job you are applying for, you can refuse outright. If they persist, tell them you will file a formal complaint, and call the Equal Employment Opportunity Commission (556-0260 in SF). If you have doubts about the validity of other tests, get a copy of the test or jot down the questions and check with an EEOC investigator.

You will probably have to take a test for typing or shorthand or keypunch, all of which are job-related. To protect yourself, make sure the machinery is in good repair and the testing area is somewhat private, so you can score well. If you don't like the score you make on the first test, ask to take another. You can usually take tests over and over until luck strikes or your strength fails, whichever comes first.

HOW TO COMPLAIN

Most complaints fall into these categories: ads for jobs that don't exist, misrepresentation of jobs, tests that aren't relevant, disputes over refunds due on contracts, and sex or race discrimination. To complain:

Against a permanent agency: Go to the California Bureau of Employment Agencies, 30 Van Ness, 557-0966, and fill out a complaint form, which they send to their head office in Sacramento for investigation. Problem No. 1: The legislature, obviously protecting the agencies, appropriated only \$1450 for investigation for fiscal 1975, enough for a handful of complaints at best. Problem No. 2: The bureau refuses to allow the complaints to be inspected. The Guardian unsuccessfully pummeled bureau personnel and attorney Paul Smith of the bureau's parent Department of Consumer Affairs in an attempt to see the records and find out which agencies got the most complaints. No dice. Neither Smith nor his agency would budge: more ammo for the horrible consumer reviews they're getting from SF Consumer Action and others. So follow up your complaint with phone calls to the SF and Sacramento offices, send a written copy of your complaint to both offices, send a carbon copy to the offending employment agency and another to the offices of State Senators Milton Marks and George Moscone and Assemblyman Willie Brown, all of whom have good ombudsman records. Keep following up and let us know what happens.

Against a temporary agency: Call the US Department of Labor, 556-3423. According to them, temporary agencies are recognized as contractors and as such are not licensed by the state. They will refer you to the proper bureau, depending on the nature of your complaint.

Against a permanent or temporary agency on sex or race discrimination: Call the Equal Opportunity Employment Commission, 556-0260. For more general information on sex discrimination, see the "Women's Job Rights Handbook," available for \$1.50 from Women's Organizations for Employment, 593 Market, 495-0923.

If you can't cut through the thickets of this bureaucracy, these places might be willing to help: SF Neighborhood Legal Assistance Foundation, 1095 Market, 626-3811; Lincoln University Law School, which has a group of volunteer attorneys, 281 Masonic, 221-1212; People's Law School, which has a listing of Bay Area legal resources, 558 Capp, 285-5066. But generally they won't help you until you've exhausted all bureaucratic remedies.

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HAVE DIFFICULT
PERSONALITY

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Portrait of the workless class

"Many people think they are dropping out only to find they've been dropped."

By Bob Levering

Every day the mass media bombards us with unemployment statistics: six and a half million Americans out of work at the beginning of the year, over 9% of San Francisco's work force and almost 12% of Oakland's. It has not been this bad since the Great Depression, we are told.

But invariably the media focuses on those recently thrown out of work. At suppertime CBS or NBC interviews an auto worker and his family, part of last week's layoff; local reporters talk to folks standing in the unemployment insurance lines. All but forgotten are millions of Americans not covered by the statistics—who are not standing in unemployment lines because they have not had a job recently, who can only find part-time work or have turned to crime to survive, who have given up looking for a job—America's hidden unemployed, the workless class.

"It's just a vicious circle . . ."

Julie had put up a sign on a community bulletin board in a Mission District grocery store: "Job Wanted: Will do painting, gardening. . . Call me at—."

"Sure, I'll talk with you," Julie told me on the phone. "I guess I'm a member of the workless class." We meet the next day at her flat which she shares with two other women. It's one of those third floor walk-ups common in SF's Mission District. After a quick look into her room—a thin mattress on the floor, a dresser but not much else—we decide to talk in the kitchen.

"I graduated from high school last June in St. Louis. I didn't want to go to college, and I didn't think much about the economics of it all. I just thought I would get a job."

But trying to find a job in SF has itself turned into a full-time occupation. In the past year Julie's longest job lasted only three weeks, when she did plastering and painting with friends: "I would like to do more but I heard that you need a license." Other jobs she has had: selling books over the phone, working at a grill for two weeks making sandwiches, selling jewelry on Berkeley's Telegraph Avenue for some friends, transcribing tapes for someone doing a Ph.D. study on dreams, cutting out newspaper clippings for a microfilm library. "I end up getting jobs that are not permanent jobs."

"Sometimes I wonder if you are not supposed to be satisfied until you have been to college. Eventually I am going to school. But I know one guy who's a B.A. in sociology and works as a janitor."

Julie interrupts herself to pour me a cup of tea. "I feel lousy when I say that I could not get jobs. I could be a secretary, I guess. But I just do not want to type. I'm not ready to do office work yet. Maybe when I get desperate I will do that. I'm not looking to make a lot of money. I'm just looking for something that does not exploit people and is not exploiting me. Sometimes I'm not sure whether I am not getting a job because I am half-hearted. Eventually I guess I will sink low enough that I will end up being a house cleaner again."

The phone rings. When Julie returns to the kitchen she reports that her friend Laurie is coming over so they can go over to the food stamp office to pick up their stamps together.

Julie continues, "I just do not want to work keypunching or typing. It's just a vicious circle, everybody does something terrible to support their family. They say, 'She's not working and doing something horrible so she's not legitimate.' I wish there was a way where people could rotate jobs by generations, if your father is a doctor, then the son would be a factory worker. But it just goes on and on."

Laurie arrives and immediately tells Julie of a one-night artist modeling job she has heard about. Julie excuses herself to phone about the job while I ask Laurie about herself. She tells me she graduated from college a year ago and has been making ends meet in SF with a combination of working temporary office jobs earning about \$115 a month and living off food stamps. But her real love is poetry.

"Another day in the Financial District is going to kill me. Being down in the Financial District and writing poetry are not compatible. Everyone there is making a lot of uncreative assumptions. The work is pretty deadening. I do not type too good, so I just do a lot of filing. Also I cannot afford to buy the clothes you need to work down there. I do not mind the idea of work. I like putting my energies into something. It would be wonderful if someone were to pay me for writing, but I've let go of the great-patron-in-the-sky dream."

Julie returns after having agreed to do the one-night modeling job. The two women then begin to talk about whether their situation would be different if they were men:

Julie: "If I were a man, I would not feel so bad about not wanting to take those typing jobs. All the jobs I want are men's jobs: painting, carpentry, house repair, farmwork."

Laurie: "If I was who I am but just a man, I would just be doing different kinds of shit jobs."

Julie then explains to me that she had the opportunity to be involved in a St. Louis area prostitution circle. "But I would not do that. That is one of the lowest things that you do when you get desperate, turn tricks or go out and rob from people. I know two guys who get by by shoplifting and selling to people. Mostly from stores, but they steal from cars out on the streets. But they do not bust in to people's houses. I feel outraged that they are put to that but not that they are doing it."

Laurie adds her thoughts on the general subject: "I sort of feel like I'm being fucked over but there is nothing I can do about it on a major scale, just personally. It has to change one of these days because things change. But I do not think about these things much because it makes me feel really impotent. My vision is that so many people will be outside the system that no one will be in it anymore. That's my pie in the sky."

Julie concludes our conversation: "I cannot foresee it staying like this forever and ever. When we go through this depression thing for the 35th time people are going to figure out what's going on. Mostly I am scared they are going to start another war in the Mideast to put people back to work."

"You do anything necessary to survive."

"Interviewing the workless class? You're going to run out of tape around here, man. They're going to fire you for going over the budget," a young man called "Florida" tells me during my visit to a community center in the Fillmore.

"Recession don't mean shit to me. Black folks do not have jobs even when the economy is over-heated," he explains.

"Jobs? They ain't got none lessin' I was a doctor, lawyer, accountant or something like that. They do not have laboring jobs. If you ain't got no skills you're out of luck. Most of the jobs in the newspaper is bullshit. Start with the A's and they've got 'accountant' for half the damned page. Many of the Black folks never went into that kind of field. Or you look at the jobs for management trainees. You ain't got the money to get trained when you are starving to death."

"I am a specialist in one field which is thief, period," Florida asserts matter-of-factly. "But I ain't no fat cat burglar. But maybe he would not be doing what he does if he had a job."

A community leader sitting across the room expands on Florida's comments: "Two years ago they took a survey of employable Black males in the Western Addition. They discovered 45% were unemployed. How much you think it is now? At least 50% or 60%. Well, you know the government is going to keep the figures down."

"I ain't never been covered by the census," Florida breaks in. "People do not answer questions from no white men and no Black men in suits and ties around here during the day. And from nobody that ain't from the community at night."

"How long have you been unemployed?" I ask the 25-year-old Florida.

"Actually, all my life," he responds. "Every now and then I get a gig to help a guy clean up a vacant lot. Most of the time I have got to stay with friends or relatives because I do not have my economic thing together."

"The longest I ever had a job was six months. It was a laboring job from money from some government funds. When the money ran out, I was without a job."

"For a couple of weeks I worked as a dishwasher at one of the big hotels downtown on a day-to-day basis. I got \$11 take-home pay for an eight-hour shift, 11 pm to 7 am. We were washing dishes for them greasy, redneck motherfuckers who eat down there. Sometimes the cook'd give you some lunch. You couldn't take nothing home from there. They wouldn't let you take no sacks to or from work. They only had brothers and Filipinos working there."

Florida pulls out a pint of whiskey and a bottle of Coke. He mixes the two in a paper cup and offers the bottles to some friends who are sitting around listening to our conversation. "It's for my nerves," Florida explains.

"White folks do not know people's conditions. As soon as their back be against the wall they start cryin'. Like Nixon and them Watergate cats. Now they're talking about Nixon bein' in exile. He should be in a motherfuckin' jail. All of 'em should have had some state charges. Then they would have had to go to jail where there's nothing but us there. They would have hung themselves in their cell."

Florida gulps down another drink and continues: "My father didn't work much either. Whenever he could. He's dead now. Dad, he never could get a job except delivering coal and firewood. My mother was the only one who could work. She had a job as a domestic in this rich

woman's club downtown. She sewed for them, washed dishes, vacuumed the rug. There was five of us to take care of. But they didn't give her no benefits, no pension, nothing. Just like they did in slavery. I'm not talking about years ago, I'm talking about the '60's."

"Now I cannot get a job. I went to school and stuff. So did Abraham Lincoln." He then explains that he does not have enough income to qualify for food stamps and that as an able-bodied male he is ineligible for welfare.

A tall, athletic man walks into the room. Like Florida, he is wearing sharp-looking sports clothes. Florida introduces us: "Here's Red, one of my co-workers in the unemployment line."

Red starts talking about job-seeking. "When they ask whether I have any experience, I tell 'em I've got five years experience as an experienced license presser."

"How do you survive?" I ask Red abruptly.

"By hustlin'," 29-year-old Red responds. "Hustlin' means you do anything necessary to survive: from pool table to dice games, shortchangin', takin'. It might not be illegal, might just be a con."

Florida adds, "Hustlin' takes nerve and guts and heart. The first thing you say when you leave in the morning is, 'I might not be able to get back today.' A hustler usually only makes one mistake and that will cost him plenty. For Black folks it has been a way of life."

Red, who's got a good reputation for his basketball-playing, explains, "Inflation do not mean shit. If you get all your money by taking it, it just means you got to take more. The only time you have analysis of economics is when white people are out of work."

The community leader, who has been listening to our conversation between phone calls and interruptions by others wandering into the center, adds his views, "You see, Blacks got most of their jobs in the war industry during the Second World War. It took till the second term of Eisenhower to get them out of it. There haven't been any jobs for Blacks for years. If the economy gets to the bottom, they just cut a hole and add another ten feet to the bottom."

How about the future? Florida speaks up, "In my lifetime it's going to be hard. I hope the next generation can change things. When I was coming through it's been rough and hard. We stayed in the alley and ate off the floor using newspapers as tablecloths. Things are a little better because the generation I am comin' from has been changing things. The people of the U.S., the younger people, are becoming wiser, more politically aware. It was not until the sixties that people began to realize what role politics plays in our lives. Politics affects everything in our lives."

"I probably be about 50 by then just to see the change," Florida continues. "I think a lot of people are going to starve to death or die trying to survive. Especially in this situation where you are contained like this in the ghetto. You've got to have a job when you've got a lot of children. A lot of people die like this because their resistance to disease is down. There can be 100 million germs on a pinhead. You cannot even fight the landlord because you are two months behind in the rent."

Then turning to the immediate future, Florida says, "I am hoping that the job situation really would change. That city jobs would open up. Nobody's asking for a fortune. Just enough for food and to buy some furniture. We just want to be living comfortable, not extravagant."

"But not those jobs for a month or for a year or six months. You get a job like that and you buy things and start owing the white man some money. Then before you know it they tell you the program is going to end. Like when they get money from the government for pulling weeds. But when a cat finished with that he is right back where he started. He ain't got no skills. If the motherfucker did not know how to steal and shit, he would be dead."

Florida's comrades listen intently as he continues. "It don't pay to take jobs like that. When they lay you off after two or three months you're pretty rusty. And if I get rusty I'm going to end up in Bruno or Quentin."

"You got any jobs down at your paper?" Florida asks me. "If you hear of any, let me know."

As he turns to go out the door, Florida turns and says, "By the way, what size shirt you wear?" We smile at each other, and he's back on the street.

"I get bitter sometimes."

It's been over a year and a half since Mike had a regular job as a teacher. "When I started in college in the late 1960's after my stint in the army, there was a teacher shortage. I didn't think there would be a problem getting a job as a teacher. That's one of the reasons I wanted to be one," Mike tells me in his flat near Castro Street. He shares the \$300/month flat with three others. "You can't survive unless you share the rent."

Mike also survives by substitute teaching in the SF school system. But the substitute business is slow; in the past year Mike has worked a grand total of ten days though he has been available almost every morning. "I cannot take a permanent part-time job because I never know when I will get a call to sub," he explains. "I've used up all my savings and I have sold my car. Recently I had to turn down a sub job because I got called at 8:15 in the morning but had no way to get to the school because I didn't have a car."

Mike's predicament is not unusual for some 2000 substitute teachers in the school district. A survey of more than 200 of the substitutes taken earlier this school year shows that more than 80% want a full-time teaching job in SF, and that although most make themselves available almost every day, they averaged only six days of work during the month of October. Efforts of the teacher's substitute caucus to force the SF Board of Education to guarantee more work have not yet succeeded.

In the meantime Mike is getting by on his monthly allotment of food stamps and various odd jobs: bookkeeping for a nonprofit community group in the Mission District several days a month at \$2/hour, gardening for a private home in the Berkeley hills during the spring and summer for \$3.50, and private tutoring.

"I do not hold out much hope of getting a job in SF as a teacher. I would say I get bitter sometimes. I understand that money is available when you consider the whole economy. The problem is not that teachers are not needed. SF's reading scores are the lowest in the state. To solve the problems of the schools you need money."

Mike at 31 views his future in these terms: "I do not know what will happen. I intend to keep subbing and keep studying how to become a better teacher. Given the situation in SF, I do not expect to get a job because they seem to be laying off teachers, not hiring them. I hope that enough people retire so that maybe by the time I'm 35, I'll get a job. At this point I do not feel like training for another career, but I may have to if things continue as they are for another three years. But I try not to think that, because that shows a defeatist attitude."

"Now I'm just skinnin' around."

"Most of the time I sleep indoors at night during the winter," Charlie tells me in the midst of his supper at a free food restaurant in a poor district of SF. "I get tickets to stay in hotels. Sure, sometimes I stay out, on the beach or the outskirts. You are not very safe there, you know. You got to watch out. There's more crime now."

Charlie has just finished part of his supper meal which consists of Mexican beans, rice, guacamole and a tortilla. It's his third meal today. He had breakfast at the same free food restaurant and lunch at St. Anthony's in downtown SF.

"I used to be a journeyman painter and decorator," Charlie continues. "Now there's very little work like that around. There's few single-unit dwellings anymore. It's mostly apartments and commercial buildings. It's a matter of technological progress, I realize that."

"About seven or eight years ago when my wife died and I ran into a lot of bad luck, I kind of lost my motivation to work too," confides Charlie, who's 60 years old now. "Now I'm just skinnin' around. I get spot jobs, little jobs on my own. Painting, some janitorial work. Once I sort of managed an apartment for this man, but I couldn't do that for long. I am a good trooper but a poor leader. I don't like to be a front man. That's the way it is."

Charlie is wearing a long overcoat and at least two well-worn sweaters. He's probably warm inside the free restaurant, but he has to carry all his clothes on his back. Charlie doesn't have any place to keep extra clothes.

"This depression's not near as bad as the last one. Not near as many people out of work, and they've got social security and unemployment insurance now." Charlie remembers the Great Depression well. He's a World War II veteran too. "But I do not think we can avoid pretty hard times. Many more people lived in the country last time. They could live on mashed potatoes and beans. That helped them out, you know. Now most of the people live in urban centers."

The young people who run the free food restaurant tell the visitor that a lot more people have come there for supper in the past few months than previously. More of them are young people in their twenties who can't find work, but there are still quite a few older men. Most of the old-timers have drinking problems, although a number are like Charlie and just can't get a steady job.

"I think it's callous as hell how American capital is taking all those jobs out of the country and putting up factories in Asia," Charlie complains. "Like those car factories over there where they have serfs and peasants do the work."

"A thing I like about now, though, is people have got

"Inflation do not mean shit. The only time you have an analysis of economics is when white people are out of work."



PHOTO BY MARY GRUCHAWKA

their mind on things more than they used to. But the leaders are a bunch of old fuddydiddies acting as if it was the 1890s still. They're a bunch of 90-year-olds.

"But one thing is different. The Vice President said that there are plenty of people here that need helping out. I heard Rockefeller say that on the radio the other day. A leader wouldn't have said that 15 years ago. They can't help saying that now."

Charlie has finished his Mexican-style supper. He shakes the visitor's hand, climbs off the barstool and is soon out the door for the trek downtown to seek out a place to spend the night.

"Without food stamps we'd be dead."

"I went down to the state employment office four or five days a week for two months but couldn't get a job. I would take almost anything," Carl explains to me in his Bernal Heights apartment. "The only job I was offered from them was to work in a garment factory making twice as much as anyone else to write up reports on them. I was supposed to be a company fink for some detective agency. Nobody would take that job. I refuse to exploit people."

"I was so turned off by the people at the employment office," adds Katie, who has been living with Carl for several years. "I said dammit, I've got some dignity too. I refuse to go down there anymore because it's so cold and cruel. That may really sound like bullshit, but society really looks down on you if you're workless."

It's been months since Katie and Carl, both 23, have been back to the employment office. "We do not enjoy this situation. We don't have any savings and don't get money from our families. It's been a full year since we have

had any regular income. Then for three weeks we were both working, and that was really nice. Last year we lived in Redding, California, and looked for jobs for six months, but couldn't find any. We were able to survive because we didn't have to pay rent in the house we were staying in and we had food stamps."

Things are only slightly better now for the couple. Katie works three days a week at a childcare center (for \$1.25/hour or \$18/week). She used to work in a yarn shop on Saturday but it went out of business "because of the economic situation," Katie reports. Carl gets \$20 every six weeks for helping to assemble an organization's newsletter, gets paid for driving lessons (\$10/week if he's lucky) and occasionally plays the violin on the streets for money (\$5 for two hours' work at UC Berkeley campus less \$1.40 bus fare). They share their four-room apartment with a welfare recipient and her young son.

"Without food stamps we would be dead," Katie observes. "But I think I can handle it pretty well being from the working class rather than the middle class. Some middle-class kids I know have a really hard time. Many of them think they are dropping out for a while, only to learn later that they have been dropped. I guess I am not afraid of being poor. When it's a reality you have got no fear. There's nothing more to fear, at least economically. I know I will not die of starvation."

Then she adds, "If you have been poor long enough you forget the dream that the government will ever do anything for you. You have kind of adjusted to things."

Carl is somewhat more pessimistic. "I don't think there are any acceptable solutions within the system. The only one is to have people in the community control the jobs. That's not possible, they say, because it's communist. Even though it's the fairest thing." ■

Guardian vs. Examiner-Chronicle

Trial date set in our two-pronged move to break up the SF newspaper monopoly.

The Guardian's antitrust suit against the Chronicle-Examiner newspaper monopoly is moving forward rapidly and has been set for trial on May 19.

Chief Judge Oliver J. Carter of the federal district court in San Francisco, who will hear the case, set the trial date last month. The trial is expected to last about three weeks.

The Guardian's case will be tried together with another antitrust suit against the SF dailies brought by the owners of the former Weinstein's department store. Weinstein closed its seven branches and went out of business as a result of the doubling of advertising rates produced by the 1965 merger between the Chronicle and Examiner, the store charges.

Counsel for the Guardian and Weinstein at press time were questioning Randolph A. Hearst in a pre-trial deposition running at least four days. Further depositions are scheduled in the near future with Charles Thieriot, Chronicle publisher, as well as former Examiner publisher Charles Gould, top business executives of the Chronicle and Hearst and their jointly

owned San Francisco Newspaper Printing Co., and present and former editors and reporters of the Chronicle and Examiner.

Documents on the financial and other aspects of Chronicle and Hearst operations, finally produced after lengthy resistance, are piling up fast.

The Guardian's suit, filed in 1970, challenges under the antitrust laws the 1965 "joint operating agreement" between Chronicle and Hearst. The two publishers agreed in that deal to eliminate SF's third daily, the Hearst-owned afternoon News Call Bulletin; to switch Hearst's Examiner from the morning to the afternoon; to publish a single combined paper on Sunday; to create the Newspaper Printing Co. to handle all business functions for both papers; and to fix ad rates and subscription prices jointly, through the medium of the Printing Company, and share profits from both papers on a 50-50 basis.

Chronicle and Hearst claim their agreement is exempted from the antitrust laws by the Newspaper Preservation Act, passed by Congress and signed by President Nixon in 1970. The Guardian claims the agreement

isn't exempt and, in any event, that the act is unconstitutional.

The Guardian is asking the court for damages and for an order to break up the joint operating agreement. This would mean that the Chronicle and Examiner, while they could still use the same plant and other facilities, couldn't fix prices or split profits and would have to compete with each other again.

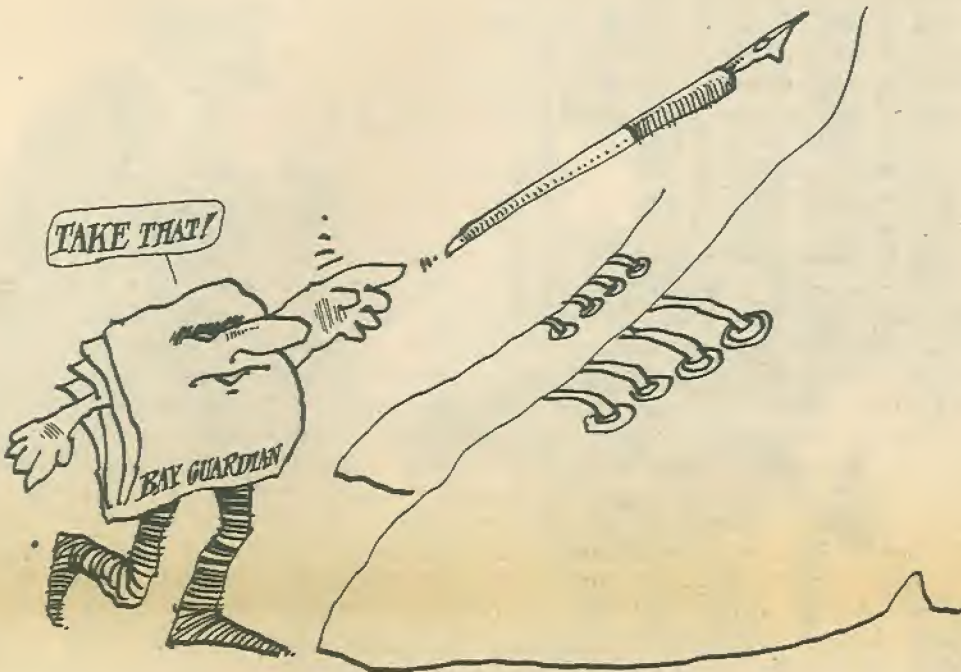
The trial, set for May, is limited to the question whether the antitrust exemption of the Newspaper Preservation Act applies to the Chronicle-Examiner agreement. Chronicle and Hearst say it does because both of Hearst's SF papers and maybe the Chronicle as well, were "failing" in 1965. Also, San Francisco was one of the cities Congress had in mind when it passed the law, they say.

The Guardian and Weinstein say the act doesn't apply because it's designed to "preserve" newspapers and not to kill them, as was done to the News Call Bulletin. Further, they challenge whether Hearst's SF papers or the Chronicle were actually "failing" and they point out that in any event there's no proof Hearst couldn't have merged its two papers into a single one that could compete with the Chronicle.

Also, the act doesn't apply if there's any "merger, combination, or amalgamation of editorial or reportorial staffs," and that's exactly what there was between the Examiner and the News Call Bulletin, the Guardian and Weinstein contend.

Finally, the act requires "that editorial policies be independently determined." The Guardian claims this isn't so between the Chronicle and Examiner, and proposes to prove it through testimony and documents from publishers, editors and reporters of the two papers, both past and present.

The small army of lawyers now working on the case includes, for the Guardian, Stephen R. Barnett, a University of California Boalt Hall law professor; Josef D. Cooper of Cooper and Scarpulla, a San Francisco antitrust firm; and SF attorney Charles Cline Moore. Representing Weinstein are Royce H. Schulz, F. Robert Studdert, and others from the SF firm of Broad, Khourie and Schulz. The Chronicle is represented by James J. Brosnahan, William J. Dowling III and others from the firm of Cooper, White and Cooper, while Hearst's counsel are Garret McEnerney II and E. John Kleines.



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I'm Running Away from Home, But I'm Not Allowed to Cross the Street

BY GABRIELLE BURTON

After eight years of marriage and five children, Gabrielle Burton began a successful struggle to discover her own uniqueness within the roles of wife and mother. This is the passionate chronicle of her journey from solitary frustration and quiet unhappiness toward self-knowledge and fulfillment.

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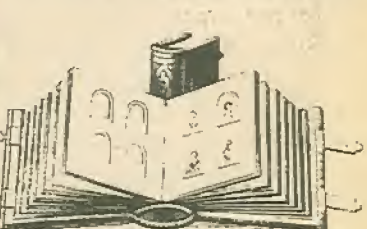
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Oakland's Expanding Airport

Impossible dream or ecological nightmare?

By Bill Northwood

"Oakland airport is going to be the number one airport in the Bay Area. . . . If people want ecology they're going to have to move to the country."



PHOTO BY SUZANNE W.

In the East Bay, where the smog sometimes hangs so heavy you can't see Treasure Island, and where BART has brought only minor relief from freeway traffic snarls, the powerful Port of Oakland is quietly pushing a project certain to make things worse: a vast expansion of its Oakland International Airport to serve 24 million passengers a year, more than ten times the 2.3 million it handled in 1974—and 50% more than used San Francisco's burgeoning airport last year.

It seems like an impossible dream—or nightmare. Even the Port's sketchy Draft Environmental Impact Report on its airport master plan admits expansion will produce: more traffic (and its inevitable corollary, more highways); "substantial" additional air pollution and a lot more noise for parts of Oakland; Alameda, San Leandro, San Lorenzo and Hayward; and the elimination of important Bayshore wildlife habitats. Worse yet, the full expansion would also require the construction of a new, two-mile-long runway system on 12.2 million cubic yards of fill in the middle of San Francisco Bay, with impacts the Port wasn't prepared to list in its DEIR.

Despite the extensive environmental disruption a giant airport would cause, the Port of Oakland will shortly adopt the master plan and certify the DEIR, while deploying its considerable power to fight off any possible challenge. Most opposition to the scheme comes from environmentalists, but they have had trouble grappling with the master plan's vagueness about just how or when it will be implemented.

They're going to hit head-on

The motives behind expansion are easy to understand: a bigger, busier airport would bring the Port more revenue and make land in its nearby Industrial Park more appealing to developers. It would also channel more tourists and businessmen through Oakland's City Center on their way to Montgomery Street, Yerba Buena or Union Square, all the while helping to spur more intensive development along BART's southern Alameda line to Fremont. "Oakland airport is going to be the number one airport in the Bay Area," Port commissioner Robert Mortensen assured his colleagues during the board's last full discussion of its expansion policy in May, 1972. "Somebody has to be number one, and I was put on this commission to see that our airport becomes number one. . . . If people want ecology they're going to have to move to the country."

The initial planning for Oakland airport expansion assumed that the Southern Crossing and a connecting shoreline freeway system would be built to take care of anticipated extra traffic. Without those projects, the Nimitz and other existing roads will clog up even sooner, so BART service to the airport is a Port priority. The Port insists on a direct connection to BART's main line—"Anything less will hurt their future plans for expanding the airport," one observer noted—while BART's staff has argued that a shuttle system requiring transfers at the Coliseum station is all the airport needs. However, BART's staff won't make the final decision. That rests with BART's board and with the Metropolitan Transportation Commission, and the Port knows it. Last February it took former BART director Harry Lange and Alameda county supervisor Joe Bort (a power in MTC, chairman of the ABAG/MTC Regional Airport Planning Committee) on a European junket to look at airport mass transit access systems.

Oakland airport probably will get BART years before SF airport: BART's policy is to extend service within its present member counties first, and any extension into San Mateo still faces major political and economic obstacles. "Certainly if we got BART and San Francisco was delayed it would be a stimulus for more traffic and for airlines adding service," said Oakland airport planner Donald Flynn. He described the

result as a "domino effect"—more travelers forcing airlines to offer more service that would in turn attract more passengers, and so on. In fact, according to the Port's transit consultant, if Oakland airport had BART and SF didn't, most travelers to or from downtown SF would fly via Oakland.

But before any dominoes start falling, the Port of Oakland must resolve its acrimonious dispute with the developers of Harbor Bay Isle, the airport's unwanted northern neighbor. HBI's 900 acres of bayfill lie entirely within the city of Alameda, which looks forward to the high-priced houses, shopping center and light industry the project promises to add to the tax rolls. But HBI was originally dreamed up by big league developer Utah International with access to the Southern Crossing in mind. Without that bridge, there are only two ways in and out of HBI—north through Alameda's narrow streets, or south along the less congested roads that also serve Oakland airport. "They're going to hit head on," ABAG planner Bruce Benzler said of HBI and the airport. "The question is, who do you want to go with?"

And then there's the problem of airport noise. State regulations provide that, by 1985, airports must subject their neighbors to a Community Noise Exposure Level no louder than 65 decibels, and the legislature acted in 1967 to create Airport Land Use Commissions to control development in what are, or could become, noisy areas. The Port of Oakland and the HBI developers can't agree how noisy it will get near Oakland airport, so the Port got the Alameda County ALUC (of which the Port is a voting member) to restrict HBI, which in turn got the city of Alameda to exercise its authority to override the ALUC decision and allow development to proceed. The Port then sued to block any HBI construction, and the trial scheduled for late March will showcase both sides' high-powered outside counsel: Oakland biggie Edwin Heafey for the Port; Allan Littman of Pillsbury, Madison and Sutro for Harbor Bay Isle.

The regional planning agencies ABAG and MTC have sided with the Port so far, because they believe Oakland airport's additional capacity may be needed someday, and no place else is willing to provide a site for a major airport. (Lots of localities would love to have a Harbor Bay Isle, but Utah has spent more than \$30 million to fill and hold on to what it has now.)

The biggest environmental scourge of all

HBI's attorneys point out that there are already more than 1000 residences built closer to the airport and its noise than HBI would be, but planners don't buy that argument. "You have to keep in mind," explained Benzler, "the history of land developers near airports shows they tend to downplay noise, but once they're gone, the liability is the airport's." Staff at ABAG and MTC and other observers suspect the Port fears it might ultimately have to purchase property within its noise contours and doesn't want HBI to put in units that could increase the Port's potential liability.

"It's not a question of liability," airport planner Flynn told the Guardian. "It's a question of conformance." Flynn suggested the state might grant the Port a variance rather than make it buy up homes, adding, "We've made every effort possibly to keep people out."

People concerned about Bayshore ecology aren't sure which is the greater evil, Harbor Bay Isle or airport expansion: both would make victims of birds that nest and rest near the east side of the Bay, including one endangered species, the least tern. The Port's DEIR for its master plan does mention these impacts, but Burns Cadwalader, who co-chaired the advisory committee on the San Leandro Bay, still found the

document "completely inadequate." Cadwalader told the Guardian the Master Plan proposes actions that conflict with the committee's guidelines for San Leandro Bay, and the DEIR fails to discuss ways to mitigate the negative impacts of those actions. "Either they didn't know what they were doing," he said of the DEIR, "or, typical of the Port's high-handed way of operating, they felt it wouldn't be challenged."

The Port's DEIR (prepared by staff in the airport planning division, which also produced the master plan) barely even touches on the biggest environmental scourge of all: the runway on an island of fill 4300 feet out in the Bay. The Port says the runway won't be needed for years, and it promises a separate planning study and EIR; environmentalists insist the runway will never be needed and shouldn't even be considered. "The whole concept should be rejected," said Richard Sextro of the Sierra Club's Bay Chapter. "The impacts would be greater than any possible benefits, and it should be removed from the master plan as bad planning."

Sextro noted that the second-runway idea was based on a 1972 forecast of Bay Area air travel demand in 1985 that has been "thoroughly discredited." Airport planning chief Don Flynn disagrees. "The new figures are just the old figures delayed ten years," he told the Guardian, adding that every stage of expansion would be tailored to actual demand, not speculation. "We're trying to develop a framework so each step we do take will be well calculated," he said.

Expansionist to the core

"Forecasts are just a charade," Flynn admitted. But the Port of Oakland staff pays close attention to them nonetheless. When the Air Transport Association's 1973 forecast for 1985 projected one-third fewer air passengers for the Bay Area and two-thirds fewer for Oakland airport, Flynn wrote a memo classifying that information "confidential" because of the "potential adverse impact of a public disclosure on the Airport Land Use Commission's deliberation of the Harbor Bay Isle project." When the Regional Airport Planning Committee adopted a similar forecast for 1985 on Dec. 20, committee member Ben Nutter—the Port of Oakland executive director—urged the adoption of a forecast for 1995, even though that's beyond the time frame covered by MTC's plan. The committee subsequently approved a 1995 forecast almost identical to the discarded 1985 forecast, plus a distribution of traffic among the airports that restored Oakland's ultimate allocation of 24 million annual passengers. Presto! The "old figures" became the "new figures."

Forecasts alone don't get bigger airports built, especially since the airlines foot most of the bill for terminal expansion. The airlines' big investment in facilities at SF airport creates "a lot of inertia for them to stay there," Chris Brittle of MTC told the Guardian. "They'll come to Oakland only if they're convinced there's a market." Understanding this, the Port has encouraged leading Oakland businessmen (like the late William Knowland of the Tribune and Nils Eklund of Kaiser Industries) to lobby the airlines to provide more East Bay service. And the Port itself spends \$180,000 a year to promote its airport, featuring newspaper and radio ads that encourage travelers to "Fly Oakland."

Why does the Port of Oakland put so much effort into an expansion plan tied to so many contingencies? People contacted by the Guardian who have dealt with the Port agreed; "it is very, very competitive-minded," as one put it. The men running it believe that if SF airport's growth is slowed or limited, Oakland's should be ready to surpass it. Another argued that the Port's operation is expansionist to the core: it issues bonds to improve facilities to make more money but must use hefty chunks of its income to pay the interest on the bonds. If the Port of Oakland has cornered as big a share of West Coast shipping as it can, this source believes, it must increase its share of air travel and air freight to keep healthy.

Who is to tell them no? Not the virtually autonomous Port Commission, whose seven members are all wealthy businessmen appointed by pro-growth Republican mayor John Reading. Not the regional agencies, maybe not even BCDC: the law permits Bay filling for airports if upland sites aren't available, although BCDC staff are skeptical of Oakland's second-runway idea. But one planner, who compares the Port of Oakland to the institutions through which New York's Robert Moses exercised his power, suggested that rapid growth in energy-intensive industries like air transport is a thing of the past. "We're in a totally different framework now," he said. "The Moses types will go down hard, but they are going down." ■

RECESSION NOTEBOOK

By Ken McEldowney

Are all checking accounts the same? Don't bank on it!

Even with hard times and the increasingly cost-conscious consumers of today, most Bay Area banks still don't try to attract new checking account customers by offering low service charges, a Guardian consumer survey showed.

The result: service charges for accounts of less than \$100 ranged from nothing at all at Sanwa, First Enterprise and Central banks, up to \$5/month at the National Bank of Paris. The required minimum balance to qualify for no service charge ranged from nothing at the same three banks up to \$500 at Commercial Bank.

The major banks rely on name identification and multi-branches to bring in the customers. Crocker, Wells Fargo, Bank of America, United California and Security Pacific all require a minimum of \$300 in your account to get free checking even though two thirds of all the banks in the Bay Area require \$250 or less.

For small accounts of under \$100, the pattern is the same. If you write 30 checks a month, the major banks will charge you more than the majority of Bay Area banks.

It's not easy, we found, to discover which banks have the cheapest checking accounts. New account personnel have not been trained to give out that information and it's easy to get lost in a sea of options. Unless a bank is pushing one special plan or another, it rarely mentions checking account charges in newspaper ads. Our survey team called each bank in the SF Yellow Pages, and in some cases it took repeated calls to check out conflicting information or to try and find someone at the bank who had the needed information.

Only three banks offer free checking accounts without

requiring a minimum balance: First Enterprise, Sanwa and Central. To get Sanwa's free checking plan, you must open your account by Feb. 28. At Central, you keep your free checking until you bounce your first check, then they slap a \$300 minimum on you. First Enterprise has no strings or conditions attached.

Several banks provide free checking with a minimum balance of \$100: Chartered Bank of London, California Canadian Bank, Toronto Dominion, American-Asian, Camino California, Barclays, Security National and Redwood Bank. (Minimum balance means just that. If your balance dips below the minimum for even one day during the month, you will be socked with the service charge.)

The minimum deposit required to open an account ranges from \$10 or less at Sanwa, First Enterprise, American-Asian, Bank of Orient, Bank of Canton and Redwood Bank, to \$200 or more at Bank of Trade, Sumitomo and the National Bank of Paris.

Remember: if a bank requires a large chunk of money in your account in return for giving you free checking, you are losing the interest you would get if the money was in a savings account. At 5% annual interest, you lose more than 50¢ a month for every \$100 sitting in your checking account. Bank of Canton and Bank of Orient allow you to keep their minimum \$200 in an interest drawing savings account.

More than half the banks provide free checks with name and address imprinted: Sanwa, Hibernia, American-Asian, Bank of Orient, Bank of Canton, Hongkong Bank of California, Bank of Tokyo, Bank of Trade, Sumitomo, Mech-

anics, Lloyd's, Crocker, Bank of America, Wells Fargo, UCB, Security Pacific. Hongkong's checks are also consecutively numbered. Banks without free checks charge as low as \$2.50 per 200 at Westlands in Campbell while First Enterprise and Security National charge nearly \$4 for their cheapest checks.

If you write a lot of checks, steer away from banks that still charge per check when you fall below their minimum balance for free checking. Here, too, the larger banks dominate the list: Hibernia, Union, Crocker, Camino California, B of A (Basic Plan), UCB, Security Pacific and Barclays. At these banks, 30 checks can cost as much as \$4 in service charges.

Overdraft charges, which are just supposed to cover the extra expense incurred by the bank in handling your bad checks, range from less than \$3 at Sanwa, Bank of Canton and National Bank of Paris to \$5 at nine banks and \$6 at Security National.

If you write under 10 checks a month, your best deal might be special checking accounts which only cost 13-15¢ a check. Most banks offer them.

Many banks now package special checking plans usually tied to either Master Charge or BankAmericard. Several drawbacks: you have to have good credit to qualify. They toss in services you probably won't use that much anyway, and the basic charges are still higher than the less expensive banks on the chart. One exception is Barclays, which doesn't charge for its Sterling Account.

Checking accounts offered by different banks are basically the same: all insured by the federal government, provide checks, statements, etc. First Enterprise in San Francisco even offers 7:30 am to 6 pm hours to go with its free checking accounts.

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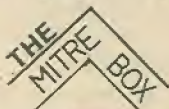
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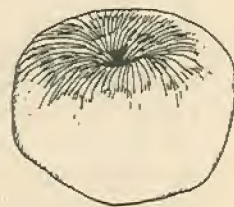
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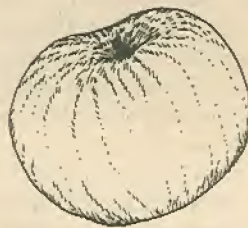
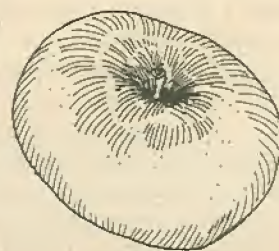
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Golden and Red Delicious grown by
Paul Coeytaux - Pope Valley, Ca.



PIPPIN
APPLE JUICE
Pippins grown by Jim Beaurigard -
Santa Cruz, Ca.

SANTA CRUZ
MOUNTAIN MIX
APPLE JUICE

A blend of McIntosh, Delicious, Spitzenburg,
Bellflower and Banana grown by
Jim Beaurigard.



GRAVENSTEIN
APPLE JUICE

Gravensteins grown by George Ivancovich,
Watsonville, Ca.

UNFILTERED JUICE PRESSED FROM
SOUND ORGANICALLY GROWN APPLES

Available at (S.F.) In the Beginning • 24th Street Natural Foods •
(EAST BAY) Ma Revolution • College Food Center • Wholly Foods • One World
Family Restaurant • Westbrae Natural Foods - 1336 Gilman Street •
(SANTA CRUZ) Integral Yoga Institute • (BURLINGAME) Earthbeam

In choosing a less expensive home for your checking account, you will have to balance convenience with cost. If you mostly make deposits by mail and have check cashing privileges at a supermarket, it would make sense to open an account at First Enterprise or Sanwa in San Francisco or Central in the East Bay.

If you have to transact most of your banking business at the bank itself, First Enterprise and Sanwa will pose more problems as they are both on the corner of Montgomery and Pine and have no parking lots. (Central Bank, the third bank offering free checking accounts, has several branches in the East Bay and down the Peninsula.) Here your best bet would be Chartered Bank of London or California Canadian Bank, if you think your minimum balance will dip below \$100. If not your choice is much broader and choose any of the banks that only require a \$100 minimum, or one of the two that let you keep \$200 in savings and still get free checking.

If you do switch to a cheaper bank, your new bank will handle all the arrangements once you sign a simple form. After the account has been transferred, tell your old bank you switched because it was charging far too much for a simple checking account. Let us know the reaction. □

Don't get burned buying a used stove

If you need a reliable used stove or refrigerator, avoid the Economy Center and its public-be-damned attitude.

At last count, Consumer Action had nine complaints against the Economy Center, the District Attorney had five and the BBB "quite a few." Two complaints predominate: that appliances are broken on delivery and that it is almost impossible to get the Economy Centers to honor their 90-day guarantee.

Armed with a thick file of BBB and Consumer Action complaints, I called the Economy Center at 953 Mission to get its side of the story. When I finally got the manager on the phone, he explained he was "too busy to answer complaints from the BBB."

"I don't care about them," he said. "They can go piss up a rope." He was equally unimpressed by Consumer Action: "Consumer Action is full of shit."

Posing as a consumer, I mentioned my concern over the complaints to the manager of the Economy Center at 3122 16th St. He was a little more conciliatory, explaining the complaints dated back to when his "serviceman was sick



The Economy Center Store is not always economical for consumers.

for two weeks and we got behind." He said, "Sometimes a wire breaks on a refrigerator as it's being delivered, but in those cases we take it back and fix it."

Some stoves and refrigerators lined up in his store had "Ready to Go" notices attached. These, I was informed, could be delivered the next day. The others were still in need of repair but would not be fixed "until sold"—a seemingly strange way of doing business.

Then as a reporter I asked Mahil Mahmood Manafy, owner of the Economy Center, about the complaints. He appeared sympathetic. "It's really bad not to take care of customers," he said. "I will have to fire the lady working here because she didn't answer the letter from the Better Business Bureau."

To excuse himself of responsibility he told me that he had purchased the Economy Center only a month ago. After I told him that city records show he owned it up to a year ago, but that Anita Hanan is listed as the present owner, Manafy smoothly replied: "I gave it to her so I could go to school, but I took it back because she couldn't take care of it. I want to cooperate 100%."

The BBB isn't convinced. It has given the Economy Center an "unsatisfactory business performance record," which it awards only after complete frustration in trying to work with an individual complaint. The rap sheet for the Economy Center: unanswered complaints, failure to settle complaints, failure to eliminate cause of complaints.

What should you expect in a used appliance? I talked to Joe Mapp of Joe's Appliances, 2896 24th St., SF, to get some guidelines in purchasing major used appliances. He gives at least a six-month guarantee on his used appliances, with a one-year guarantee on more expensive ones. His suggestions:

Stoves: Don't buy an electric stove if you can't see it operate. Reject if the interior is burned—it probably means

the thermostat is shot. Gas stoves should have an automatic cutoff if the pilot light goes out.

Refrigerators: Make sure it has all the drawers and trays; reject it if the plastic is cracked or the rubber stripping is shot; ask them to plug it in and come back later to make sure it is working.

Dryers and washers: Basically you have to trust the dealer. You can't tell how either will operate until you run a load through. The weight of the water and clothes is the test for the washer. If the thermostat is working on the dryer it should take roughly 45-50 minutes to dry an average-sized load.

If you have complaints about the Economy Center or any other appliance company notify San Francisco Consumer Action—and send us a copy of your letter. □

Consumer Tips

The Haight-Ashbury Tenants Action Group is sponsoring a neighborhood "Slumlord of the Year" contest. To vote for your favorite or just to get more details, phone 431-7651 or drop by 1310 Haight. . . **Poor Lids.** Kerr Glass Manufacturing Corp. is reimbursing consumers for the cost of defective lids and spoiled food if the lids were purchased between November 1973 and August 1974. For more info: P.O. Box 21, Oklahoma City, OK 73101. . .

What Competition. The Consumer Newsletter, P.O. Box 2967, Van Nuys, CA 94101, runs a weekly survey of supermarket prices in LA. Lucky stores were ranked second cheapest, with Safeway eighth and Albertson's tenth. No comparable statistics for the Bay Area, but it's interesting that in the more competitive LA, Safeway's prices were undercut by seven other chains. One-year subscription for the informative newsletter is \$12. . . **Turndown Tuna.**

Various environmental groups are urging that consumers boycott light meat tuna fish until new fishing techniques are adopted that will permit catching the yellow fish tuna without killing large numbers of porpoises. More info: 981-8634. . . **Dirty Furnace.** The SF Better Business Bureau cautions homeowners to beware of door-to-door furnace cleaning companies or those offering inspections because "our man is in your neighborhood." Never agree to a cleaning or repairs until you have a chance to check with PG&E or other companies as to whether work needs to be done. All too often it's a complete sham.

(Send Bargains and Burns to Ken McEldowney, Bay Guardian, 1070 Bryant, SF 94103.) □

Vocational Schools, Part 2 -- Where's the watchdog?

Who is supposed to regulate vocational schools? For starters, there's the federal Office of Education, whose federally subsidized student loan program keeps many of the schools in business. The loans, primarily aimed at families earning less than \$15,000 a year, provide up to \$2500 a year for school expenses. There's no interest while in school and then students have up to ten years to pay it off at 7% interest.

The program was initially intended to encourage lower-income families to send their children to four-year colleges, but in 1965 the profit-making vocational and correspondence schools lobbied successfully to have the loan program extended to them. Now the vocational schools account for 40% of the federal loans.

According to the Federal Trade Commission, the federal government has spent about \$800 million since 1965 on proprietary vocational schools through the student loan program alone. "These schools," the FTC concluded, "Constitute the most numerous, most volatile and least known group of institutions whose eligibility for federal programs is determined by the Office of Education."

What does the OE do to determine the schools' eligibility? Last June a suit was filed against Career Academy by several ex-students who claimed they were unable to find work once they completed the school's program. Named as co-defendant was then US Commissioner of Education John Ottina.

The plaintiffs said federal approval of their loans was key to their decision to enroll at Career Academy, and they assumed that federal approval of their loans constituted approval of the school. They pointed to the federal code stating that schools eligible for the student loan program must provide "education designed to fit individuals for useful employment in recognized occupations."

The OE, while admitting the commissioner does make final determination as to the eligibility of institutions to participate in the loan program, said nevertheless, "The Office of Education does not accredit schools. . . and is not

responsible for the quality of instruction." R.L. Mappus, head of the SF regional office of the loan program, explained in a court statement that the Office of Education is "forced to rely for detailed supervision of such matters upon accrediting agencies and associations which meet its criteria."

Career Academy was accredited by the National Association of Trade and Technical Schools (NATTS), which was told by OE a year ago that it would get only a one-year extension of its recognition as an accrediting body. The reason: insufficient inspections; on-site visits of one day only, with cursory or superficial auditing and examination of financial records; minimal review of advertising, soliciting and recruitment policies; and insufficient exposure to faculty, students and night classes, with no contact by evaluators with graduates or employers.

The FTC says the OE's policy of delegating its police authority to groups like NATTS has resulted in "flagrant abuses and in some instances outright fraud on the government." The federal loan program, according to the FTC, "has allowed marginal schools to add thousands of students to their rolls without regard for proper career training and has made it profitable to do so, even when this involves shoddy recruitment, advertising, sales and enrollment practices. Often the Federal Government is mentioned to potential students in a manner that implies, and is understood as, government inspection and approval of course content and job placement capabilities."

The OE has responded to the criticism with some proposals for new rules, many too vague to be of any use at all. Sample: "Each participating institution shall establish a fair and equitable refund policy." The FTC has come up with some proposed rules of its own. One would require the schools to substantiate claims of job placement and forbid the use of generalized employment and earnings data. Another would require a post-contractual cooling-off period which would allow the student to resist high-pressure sales tactics. The proposed rules will be the subject of

FTC hearings in SF early this spring. In the meantime, here's what you can do to avoid the vocational school ripoff:

Start first with the publicly supported adult schools and community colleges to see if they have the course you want or to get career counseling. The counseling and the instruction are free and can be superior to something you have to pay for.

Check with potential employers to see what the entry salary is in the area you are interested in and what they require. Ask specifically whether they would recommend that you go to a particular school you are considering. If they haven't even heard of the school, a certificate from that school will probably be worth little if anything.

Ask specific questions at the school as to where their graduates have found jobs and at what salaries. Ask for names of the graduates and the employers so you can check them out yourself.

Check with employers and employment agencies to see whether there are going to be jobs in the area in which you are interested.

Ask to sit through a day of classes to see if that is what you are interested in.

If the counselor or salesperson gives you a hard sell, beware—they are probably much more interested in your money than in giving you an education.

Be suspicious of any school that doesn't give you a qualifying test or a test that is so easy that anyone could pass it. If you are paying, you want an education you know you will have to work for, that won't be easy and won't be geared so low that anyone could take it and pass.

Demand to know exactly what you are being trained for. Is it just an entry position, or is it training that will qualify you for an actual specified job?

Find out in detail exactly what placement service is provided.

Get specifics in terms of tuition and refunds. ■

Calendar

By Ellin Extra. Deadline for next issue is Feb. 6, am. ▶ Indicates no admission charge

Muniera Christensen
and Jani Novak in
"Boko-Maru" (see Feb. 3).



January 25 through February 7

Saturday

25

"THE MEMBER of the Wedding," Carson McCullers's play, Fri.-Sat. through Feb. 15, 8:30 pm, Mill Valley Center for the Performing Arts, 267 Buena Vista, 388-0560/332-9100, \$3/\$1.75 students & srs.

RONNIE BLAKELEY, an original and sensitive singer/songwriter, 9 pm, Wild Side West, 720 Broadway, 391-0460, \$1.50.

"THE SKYLARKS on Mars," a children's sci-fi comedy, by the Pyramus and Thisby Company, every Sat. through March 19, 11 am, Live Oak Theater, Shattuck/Berryman, Berk., 843-9175, \$1/\$1.75 adults.

"THE BEGGAR'S Opera," John Gay's wonderful 18th century play by the Urban School of SF, last day (Jan. 23-24 also), 8 pm, Wabe Theater, Lone Mountain College, 922-5552, \$1.50/\$1 students and children.

HOB NOB HOBBIT, a theatrical production of Tolkien's classic by the Young Repertory Co., 2:30 pm, Civic Arts Theater, 1641 Locust, Walnut Creek, 939-0355 (noon to 5:30 pm), \$2/\$1.75 youth and srs. (Feb. 8, 12, 15, 17, 22 also).

1

CHICK-U-BATORS (what can this mean?) today's subject in the weekly biology workshops where children and adults can investigate plants and animals, 10:30 am to noon, Lawrence Hall of Science, Centennial Drive, Berk., 642-5132, \$1/75 & Students and Srs./ 50 & 12 and under/free 6 and under (this workshop for ages 10 and up.)

ROCKER'S BARGAIN Delight: Earthquake, Eddie Money and Nimbus lighten up that same old Saturday night, a "Sounds of the City" special, 8 pm, Winterland, Post/Steiner, Bass (TELETIX), \$2/\$2.50 door.

FULL MOON benefit women's dance, music by Sweet Chariot, Women's Skills Center, 9 pm, 51 Waller, \$1.50.

FIRESIGN FUNNIES from the Firesign Theatre, midnight, Presidio Theatre, 2340 Chestnut, 921-2931, \$1.75.

ARGENTINA'S leading folk guitarist, Mercedes Sosa, comes to Stanford, 8 pm, Memorial Auditorium, 497-4331, then to Berkeley, Feb. 8, 8 pm, Zellerbach Aud., 642-7477, \$3.50.

UNITED FARMWORKERS benefit, "An Evening of the Arts," with Ruth Asawa, Kay Boyle and others, food, drink, entertainment, 7 pm, Longshoremen's Hall, 400 North Point, 824-6616, \$2.

Sunday

26

CELEBRATION of women's struggles and people's victories in honor of the second anniversary of the Vietnamese cease fire, supper, dance, music, poetry, slide show, sponsored by the Berkeley-Oakland Women's Union, men and children welcome, 6 pm, Pauley Ballroom, UC Berk., donations.

CARTOON CLASSICS, Betty Boop, Popeye, Felix the Cat, Oswald the Rabbit and Gertie the Dinosaur surprise and delight young and old, 2 and 8 pm, Foothill College Theatre, Los Altos Hills, 948-8590, ext. 281, \$1.50/\$1 under 12.

BETTE DAVIS as "Elizabeth the Queen," engaged in a fierce power struggle with Errol Flynn, how will this battle of the giants turn out? Tune in, 7 pm, Channel 44.

BAROQUE AND MODERN: concert for two violins and piano, works by Arne, Telemann, Bach and Vivaldi, 2:30 pm; works by Tony Gnazzo, composer of electric forms, 8:30 pm, 1750 Arch, Berk., 841-0232, \$2.50/\$2 student.

"PUSS 'N BOOTS," by the SF Children's Opera, with orchestra and ballet, 2:30 pm, Roosevelt Auditorium, 460 Arguello, Macy's 386-9622, \$3.50-\$2.50.

CAT FANCIERS, purr and prowl, an all-day show, 10 am to 6 pm, Gallery, Hall of Flowers, GG Park, \$1.50/75 & srs/ 50 & under 12.

"VOICES," a fully staged production of feminist poet Susan Griffin's radio play, presented by the Women's Theatre Project of the Lunchbox Theatre, 8 pm, Way Station 99, San Pablo/Addison, Berk., 547-2507, \$2 (Feb. 9 and 16 also.)

2

GAY GROUNDHOG DAY run, jog for fun and exercise, open to gay men and women and sponsored by Lavender U., 10 am, Lake Merced Boathouse, 771-1450/626-9081, \$1 (donated to L.U.).

GREAT OPERAS, scenes from Mozart, Verdi, Wagner and others, performed by the Community Music Center opera scenes class, 4 pm, 544 Capp, 647-6015, donation.

BUSTER KEATON short films, "The Goat," "The Playhouse," "The Paleface," and "Cops," with live piano, 2 pm, Museum of Art, Van Ness/McAllister, 863-8800, \$1/75 & members, srs., under 16.

"THE CALL of the Running Tide," an adventure film made in the French Polynesian islands during a one-year period, includes underwater, village and manta ray life, 2:30 pm, Wheeler Aud., UC Berk., 642-2561, \$2/\$1.50 students.

ALL-BRAHMS Concert for clarinet, cello and piano, 4:30 pm, Old First Church, Sacramento/Van Ness, 776-5552, \$1.

Monday

27

BEGINNER'S CHESS, instruction available, relaxed atmosphere, for gay men only, sponsored by Lavender U., 8 pm (weekly), 665-7386 (for location), \$1 (donated to L.U.).

ELIZABETH TAYLOR week, stay home with the screen queen: "Giant," part I (also starring James Dean and Mercedes McCambridge), today; part II Tues.; part III, Wed.: "Boom," with ex Burton, Thurs.: "Butterfield 8," with ex Fisher, Fri., 3:30 pm, KGO, Channel 7.

"AND NONE Shall Make Them Afraid," a forum on political and social issues, this week's program conducted by the Middle East Mobile Education Project, sponsored by the Social Concerns Committee of the Catholic Student Center, 8 pm, Newman Hall, Dwight/College, Berk., 848-7812.

SPROUTING, a guide to growing your own, so mung's the word, sponsored by Palo Alto Ecology Action, 7:30 pm, 2225 El Camino Real, Palo Alto, 328-6572, 50 &.

BIANCA, a soul singer who used to be with Sylvester, is the live entertainment at Cabaret After Dark, one of the hottest gay night spots around shows at 10:30 pm and midnight (disco dancing continuous), 936 Montgomery (Jan. 28 also).

SYLVIA'S MOTHER won't like it but you will, Dr Hook and the Medicine Show, zany and brainy, at the Orphanage (and while you're there go downstairs and try out the Sonic Stimulator System, "it lets you hear with your body"), 807 Montgomery, 986-8008, Jan. 28 also.

3

WOMEN'S LITERATURE a tuition-free class offered by the Pacific Heights Community College Center, focusing on Canadian literature, the 1930s and visions of the future in female sci-fi, in four sections: Mon. 7:30 pm, Thurs. 9:30 am and 7 pm, Jewish Community Center, 3200 California; Tues. 6:30 pm, 750 Eddy, come to any class to register.

LET 'ER SIP, wine tasting, this week featuring the local champions, Petite Sirahs vs. French Rhones, taste and compare, noon to 6 pm, through Feb. 9, Wine and Cheese centers, 205 Jackson, 956-2518, 2111 Union, 563-3606, 2730 Taylor, 673-9000, usually 25 & per glass.

BOKO-MARU film-stage foot prayers 7 fetal dances, by Jani Novak's dance group, 8:30 pm, Wabe Theater, Lone Mountain College, 2800 Turk, 495-0260, \$2 (through Feb. 8).

"ON THE EDGE of Hope," a discussion and forum with the Union of Democratic Filipinos, 8 pm, Newman Hall, Dwight Way/College, Berk., 848-7812.

Tuesday

28

BLUE SOUL, the great voice of Bobby "Blue" Bland and the piano and vocals of Dave Alexander, through Feb. 2, Boarding House, 960 Bush, 441-4333.

B MINOR Mass, by J.S. Bach, performed by the California Bach Society, 8 pm, Opera House, Van Ness/McAllister, Macy's BASS and other agencies, \$6.50-\$2.00.

"DARLING," still probably the best Julie Christie performance, as the jet-set climber who finds, alas, that fame and fortune do not bring happiness, 7:30 pm, Bldg. F, College of Alameda, 555 Atlantic Ave., Alameda.

"42nd STREET," a Busby Berkeley spectacular with Ruby Keeler, Dick Powell and Ginger Rogers, 8 pm, Olney Hall, College of Marin, Sir Francis Drake, Kentfield, 454-0877, \$2.

OPEN POETRY readings every week at the Starry Plough, alias the Irish Pub, all poets welcome, 7:30 pm, Shattuck/Prince, Berk., 841-7459.

STAR TREK Archives, library and information center, holds weekly meetings, 7:30 pm, 732 Chenery, SF.

ANA RIZZO, local soul and hot stomping, through Feb. 8, Yellow Brick Road, 2215 Powell, 982-6700.

4

MUSIC FOR A WHILE, a New York group featuring former members of the Pro Musica, performs 15th and early 16th century Franco-Flemish music, 8 pm, Community Music Center, 544 Capp, 647-6015, donation.

"JOHNNY GUITAR," one of those American greats, directed by Nicholas Ray, starring Sterling Hayden, Joan Crawford, and Mercedes McCambridge, 7:30 pm, Museum of Art, Van Ness/McAllister, 863-8800, \$1.50/\$1 members, srs., under 16.

OPEN EYE Theatre, led by Jean Erdman from Martha Graham's troupe, a variety of works, through Feb. 9, 8:30 pm, Feb. 8-9, 2:30 pm also, Nourse Auditorium, Hayes/Franklin, 921-0611, \$6-\$3.50.

HARLOW, TRACY, Myrna Loy and William Powell, these unbeatable mixed doubles team up in "Libeled Lady," a story of a newspaper editor trying to escape a libel suit (it could never happen here), 8 pm, Olney Hall, College of Marin, Sir Francis Drake, Kentfield, 454-0877, \$2.

TAP TOE through the tulips, an eight-week tap dancing course for beginners, taught by Edward Blair, 6:30-7:30 pm, YMCA, 333 Eucalyptus/21st Ave., 731-1900, \$20.

Wednesday

29

BROWN BAG it (your lunch please) and eat your way through a Strauss Program presented by the SF Opera, 12:10 pm (doors open 11:30 am), Veterans' Aud., Van Ness/McAllister, 861-4008, 50 &.

SELBY SINGS blues and standards in her inimitable style, 9 pm, The Bacchanal, a woman's bar, 1369 Solano, Berkeley/Albany line, 527-1314, \$1.

COLD FEET will not deter the 1975 US Figure Skating Championships, a five-day-and-night-long event, winners to represent the US in the World Figure Skating Championships, awards in the evenings only, 7 am-5 pm, 7-11 pm; Jan. 30, 7:30 am-5 pm, 7-11 pm; Jan. 31 8:30 am-5 pm, 7-11 pm; Feb. 1 1-5 and 7-11 pm, Oakland Coliseum, 635-7800, (Bass, TELETIX), \$6-\$4 (half price 12 and under.)

OPEN REHEARSAL of SF Symphony, soloist Christoph Eschenbach, with Ozawa conducting, 10 am, War Memorial Auditorium, Civic Center, 851-6240, \$3 (coffee and pastries served, 9 am).

TRANSSEXUALISM, clients and workers from Stanford Clinic discuss the process of sex change, sponsored by Gay Students' Coalition, 7:30 pm, Fellowship Coffeehouse, 2041 Larkin, SF.

BUCKMINSTER FULLER, a film portrait by Robert Snyder, 7:30 and 9:30 pm, Wheeler Aud., UC Berk., 642-1412, \$1.50.

RAGAS for Clarinet and Pregnant Dragon performed by Dale Polissar and Francis Kosheleff, 7 pm, Exploratorium, 3601 Lyon, 563-7337, 25 &.

5

RAH RAH, a concert by the Brigham Young University Concert Band and the West Texas State University Concert Band, coincides with the Biennial National Convention of the College Band Directors National Association, 7:30 pm, Hertz Hall, UC Berk. (Feb. 7 at 7:30 pm you can hear the Arizona State University Band and Cal State at Long Beach Band.)

FIFTIES HEAVIES, Marlon Brando in "On the Waterfront," and "From Here to Eternity," with Montgomery Clift, Burt Lancaster, Frank Sinatra, etc., through Feb. 11, Gateway Cinema, Jackson/Battery, GA 1 3353, \$3/\$2 with discount card.

BONNIE RAITT, one of the more intelligent and non-objectified women performing these days, not to mention her fine singing, with Chris Smither, 9 and 11:30 pm, Great American Music Hall, 859 O'Farrell, 885-0750 (tomorrow also).

Janet Jacobson, Muniera Christensen, Jani Novak
movies of themselves and musicians chime in on p



Thursday

30

ELEO P Colom Harlen troupe in the includ 1-2, 2:30 Nourse lin, 921

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Thursday

0

POMARE Dancers, led by a Colombian and recruited from Harlem and Spanish Harlem, the troupe makes its first appearance in the Bay Area, through Feb. 2 including Jan. 29, 8:30 pm, Feb. 2, 2:30 pm matinee as well, Nourse Auditorium, Hayes/Franklin, 921-0611, \$6-\$3.50.

R HANDS playing piano music from the 20th century, hands belong to Margaret Elson and Elizabeth Bartholomew Chu, 8:30 pm, Fellowship of Unitarians, Cedar/Bonita, Jan. 31, 8:30 pm, East Bay Civic Center, 2369 Barrett, Richmond, 234-5624, \$2.50/\$1.50 students and srs.

GENERATIONS of Brubeck Dave and his three sons team up in concert, 8 pm, Gymnasium, College of Marin, Sir Francis Drake, Sausalito, 454-0877, \$3.50.

a brilliant Bunuel movie about a paranoid husband, capital and sexual obsession hold court, 8 pm, Jewish Community Center, 3200 California, 346-6040, \$1.50 members and students.

VELIN' LADY at her home, Rosalie Sorrells opens for 4 nights at the Freight, 1827 Pablo, Berk., 548-1761.

AGO CHAMPS, Buddy Guy Junior Wells, a hot night in Old Berkeley, 9 pm, Keyhole Berkeley, University/Shattuck, 841-9903 (through Feb. 8).

HE AND SOCIETY, a six-part film/discussion series exploring methods for personal change, including the work of Jung, Reich, Jung and Perls, tonight, "Here Comes Everybody," documentary of a week-long encounter group, 7:30 pm, Starr King Room, First Union, Franklin/Geary, \$2.50/students, srs. and welfare.

AND sounds of Thad Jones, Miltet, and Mel Lewis, drums, singing and swaying down Penland way, 8 pm, Memorial Auditorium, Stanford University, 497-2551, \$3/\$2.75 students (Feb. 7 at Stanford, \$5.50-\$3.50/\$2.75 students; Feb. 8, 9 pm, Great American Music Hall, 859 O'Farrell, 885-0750).

OLVIDADOS, translated by the distributor as "The Young and the Damned," by EE as "The Gotten Ones" — anyway, early Bunuel, merging neo-realism and comedy, a moving tale about slum life, 8 pm, Jewish Community Center, 3200 California, 346-6040, \$1.50 members and students.

RAKIRI is tonight's feature of the Japanese Film Festival (last night's, Jan. 30, was "Double Suicide" so cheer up), 9 pm, KQED, Channel 9.

and Birgitte Hotchkiss in "Boko-Mar," where women dance to giant primitive instruments.



Friday

31

THE SONS of Champlin and organist Howard Wales combine forces to rock out at Keystone Berk., 9 pm, University/Shattuck, 841-9903.

► **MIXED BAG** of flicks, documentaries on Gypsies, M.C. Escher (the artist), Laurel and Hardy in "Helpmates," the beautiful "Tokyo Olympiad" and "Charlie Squash Goes to Town" (subject unknown), 7 pm, Lurie Room, Main Library, Civic Center.

"THE HISTORY BOOK," a full-length animated film on the history of Western Civilization from the Middle Ages to the present, political rather than romantic approach, this screening benefits Latin American Student Organization, 8 pm, 155 Dwinelle, UC Berk., 548-3204, \$2.

► **WOMEN ARTISTS** Slide Registry from Northern California, representing over 300 artists, showing, 7:30 pm, SF Art Institute, 800 Chestnut.

POETS OF THE CITIES: New York and San Francisco, 1950-1965, an exhibition of work created during the emergence of the underground and the jazz-poetry union—artists including Pollock, Johns, Rauschenberg, Oldenburg, Conner—through March 23, Museum of Art, Van Ness/McAllister, 863-8800, \$1/75¢ students.

7

SWEET AND HIGH, Sweet Charlie boogies on down, a fine women's funk band, 9 pm, Wild Side West, 720 Broadway, 391-0460, \$1.50 (Feb. 8 also).

LESSER OAKLAND Dance Theatre presents "Abstracts from the World Around Us," performed by Jane Brown and Christopher Berg, and "Medea," featuring Jane Brown, 8:30 pm, 4226 Park Blvd., Oakland, 530-6611, \$3/\$2 under 12 (Feb. 8 also).

U.S.A., a dramatic, musical and dance production of Dos Passos's epic trilogy, by the Civic Arts Repertory, 8:30 pm (Feb. 8-9, 14-16, 21-22, 8:30 pm; Feb. 13, 16, 20, Theater, 1641 Locust, Walnut Creek, 939-0355 (noon to 5:30 pm), \$3.50 (reductions for students & srs., subscription rates).

LAST DANCE with Jose Greco, who is retiring, and his company of Spanish dancers, musicians and singers, Paramount Theater, Broadway/21st St., Oakland, 8:30 pm (Feb. 6, Flint Center, Cupertino, Feb. 8, Masonic Aud., SF), agencies, \$6.50-\$4.50.

GREAT GUITARS of Charlie Byrd, Herb Ellis and Barney Kessel, 9:30 and 11 pm, Great American Music Hall, 859 O'Farrell, 885-0750.

Weekend Events

JANUARY 24-26

"SLOW DANCE on the Killing Ground," by William Hanley, the current production of Oakland's Civic Theatre, Fri-Sat., 8:30 pm through Feb. 8, Lakeside Park Garden Center, Lake Merritt, Oakland, 452-2909, \$2.50/\$2 student.

WOMEN'S MENTAL HEALTH Conference, for workers, clients and all interested in feminist ideas on sanity and how to work for it, registration and first meeting, Fri., 7 pm, workshops, Sat. 10 am to 5 pm, meeting and task groups, Sun., 10 am to 3 pm, McAteer H.S., 555 Portola, 824-7945, \$3-\$20 registration.

JOSE LIMON dance company, Fri-Sat. (Jan 23 also), 8:30 pm; Sun., 2:30 and 8:30 pm, Nourse Auditorium, Hayes/Franklin, 921-0611, \$6-\$3.50.

P.D.Q. BACH, the Intimate, with Prof. Schickel and his Foghorn, Windbreaker and Calliope, Jan. 24, 8 pm, Zellerbach Aud., UC Berk., 642-7477, \$4.75-\$2.75/\$4.25-\$2.25 students (Jan. 23 also).

EXPOSED AGAIN, The Lenny Bruce Performance Film (1965, live, Basin Street West) is the opening presentation of the new Lumiere Theatre, with two underground classics of hipster culture, "Scorpio Rising" and "Pull My Daisy," through Feb. 11, California/Polk, 885-3200.

JANUARY 31-FEBRUARY 2

"THE DRIVE FOR POWER," a film about the industrial and political revolutions of the 18th century, part of the Ascent of Man Film Series, Sat-Sun., 11 am, 1 and 3 pm, Lawrence Hall of Science, Centennial Drive, Berk., 642-5132, \$1/75¢ students & srs./50¢ 12 and under/free 6 and under (Feb. 8-9 also).

LUTHER TUCKER, a fine blues guitarist in the Chicago tradition, currently residing hereabouts, Fri-Sat., 9:30 pm, One World Family Center, Telegraph/Haste, Berk., 848-9613, \$2.50/\$4 per couple.

BEBE K'ROCHE, a dynamic and indescribable female foursome, playing their own funky blend of jazz, rock and r&b, Fri-Sat., 9 pm, Wild Side West, 720 Broadway, 391-0460, \$1.50.

INTERNATIONAL PHOTO SHOW, including exhibits by Arthur Tress, Ron Galella (Jackie judoed him), Women Photographers of NY, photogravures of American Indians by Edward Curtis, holography demonstration, diagnostic clinic for your sick camera, etc., Jan. 30, 31, 5-10 pm; Feb. 1, noon to 10 pm; Feb. 2, noon to 6:30 pm, Hilton Hotel, Mason/O'Farrell, \$3/\$2 discount (tickets at camera stores)/free under 10.

"B NATURAL," a one-act play by Ruth Weiss with her other works, Fri., 9 pm, Fellowship Church, 2041 Larkin, \$1.

BUSBY Berkeley's "Gold Diggers of 1933," 8:30 pm, and "Second Chorus," with Fred Astaire and Paulette Goddard, 7 and 10 pm, Sun., Intersection, 756 Union, 397-6061, \$1.

Free for All

THE FAMILY BATHTUB, a puppet theater troupe from Santa Cruz, presents "The Elephant Child," loosely adapted from Kipling's Just So Stories, Jan. 25, 1 and 3 pm, behind de Young Museum, GG Park.

GAY SUPPORT GROUPS: for women under 21, to help with special problems experienced by young gay females, every Sat., 2-4 pm; for gay male or female couples, every Sat., 7:30 to 10 pm, Pacific Center, 2329 San Pablo, Berk., 841-6224.

EAR OPENING, readings by John Giorno, William Burroughs, Gary Snyder, Philip Whalen and Allen Ginsberg, recorded live in SF last November, so in case you couldn't get in, now's your chance, Jan. 25, 2 pm, KPFA FM, 94.1.

FOLK ARTS of Latin America, including artifacts from the Caraja tribe of Brazil, weavings and clothes from Mexico, Guatemala and Bolivia, and a variety of musical instruments from many countries, presented by Centro Folklorico, 2nd floor, Main Library, Civic Center, through February.

STREET PEOPLE from Telegraph Ave., a photographic exhibition by Richard Misrach, through Feb. 26, Tues-Sat., 1 to 7 pm, Fri. eve. to 9 pm, Darkroom Workshop, 2051 San Pablo, Berk., 849-1000.

VIDEO/RADIO, a unique TV treat, Jan. 25, noon to 8 pm, starts with Bob Jones and ends with Winterland's Sounds of the City; Jan. 26, 2 to 10 pm, including reggae (5 pm) and Tom Ballantyne and Bag-O-Bucks (6 pm), 387-4670, Channel 6 Cable.

SOULFUL, "Body and Soul" (Part II) and "Black Music in America," Jan. 31, 2:30 and 7 pm, Excelsior Branch Library, 4400 Mission, 586-4075.

ORGAN CONCERTS, every Sat. and Sun. afternoon, 4 pm, Palace of the Legion of Honor, Lincoln Park, 34th Ave./Clement.

SUN PRIESTESS of the Cherokee Nation, Mellow Rye, presides over "Mindspace" and discusses Indian ways of working with higher energies, Jan. 26 and Feb. 2, midnight, KSAN, 95 FM.

THE ART OF VW maintenance and repair, avoid mechanical middlemen, tune your own, save \$\$, Jan. 29, 7:30 pm, Small Wonder Car Co., 624 Stanyan, 668-3313.

OLD MILL poetry readings, tonight Nina Payne and Doreen Stock, Jan. 29, 8 pm, Mill Valley Library, 375 Throckmorton, 388-4245.

BRUJERIA, original experimental music from traditional, contemporary and primitive sources, played on folk percussion instruments as well as drums, bass, sax, trumpet and flute, Feb. 1, 2 pm, Museum of Art, Van Ness/McAllister, 863-8800.

MILES FOR MEALS, two 17-mile walk-a-thons to protest world famine, sponsored by Graduate Theological Union, Berk., Feb. 1, register at 8:30 am, walk begins, 9 am, Embarcadero Plaza or Berkeley Marina.

FEBRUARY 7-9

WOMEN EMERGING, a women's film series starting this Sun. and continuing weekly through April 13, featuring films on Older Women, Lesbians, Working Women, Black Women, Prostitution, etc., with speakers; this week's program, "In Transition" — "A Free Woman," a German Film about a recently divorced woman, noon, Clay Theatre, Fillmore/Clay, \$2.50/\$2 students, welfare and srs.

WHAT IS HIP? You are, when you go to hear Rufus and Tower of Power at the Circle Star, Fri-Sun., 8 pm, Ticketron, Bass (TELETIX), 982-6550, \$5.50, \$4.50.

KUNG-FU fighting with the late Bruce Lee, "Enter the Dragon," 7 and 10:45 pm, and "The Chinese Connection," Fri. 8:45 pm, Wheeler Aud., UC Berk., 642-7477, \$2.50.

"MACBETH," Eugene Ionesco's latest, presented by the Actor's Ark Theatre, Thurs-Sat., through March 1, Intersection, 756 Union, 397-6061, \$3/\$2 student.

"MOBY," a musical revue starring a whale, two goats and an Indian princess, Fri-Sat., 8:30 and 11 pm, Sun., 8 pm, Savoy Tivoli, 1438 Grant, Macy's, etc., 362-7023, \$3.



The voyage of a shadow through an imaginary landscape of the mind, part of a photograph by Arthur Tress, at the International Photo Show (see Weekend, Jan. 31-Feb. 2).

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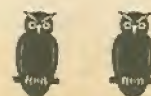
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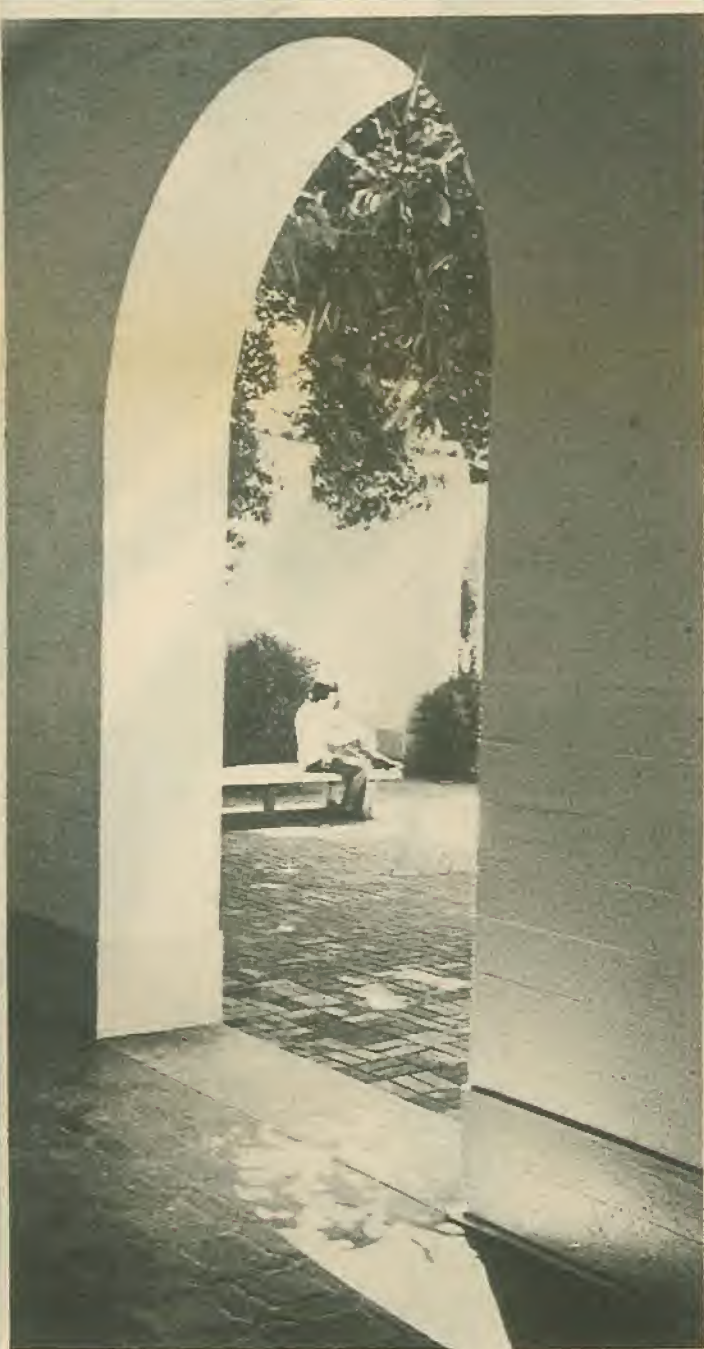
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A selective guide to winter classes

By Nancy Dunn and Carol Moloshco

If you can't find a job, the next best thing is learning something that could turn into a means of support. Maybe it's real estate, maybe it's neon sculpture, but there's plenty to choose from. Here's a sampling of the hundreds of offerings around the Bay Area. If you don't see what you like, call the schools to find out what else they have.

SF Community College District: One of the best bargains in town, 600 classes offered free all over the city through seven centers. You can learn literally anything, from the fine arts to how to run a dry cleaning business: vocational training, business skills, foreign languages, small boat handling, high school equivalency for adults, English as a second language. The nongraded classes meet days, nights and Sat., beginning the new semester Feb. 3. Anyone over 18 can sign up at the first class; pick up a schedule at Centers Information, 31 Gough, or at public libraries, or call 863-0826. Enrollment is open, take as many classes as you want; if space allows you can sign up after the first class.

UC Extension: Comprehensive selection of classes, workshops and weekend seminars from Theater Games (a workshop for \$50) to an on-location study of the Amazon rain forest (\$990). A few highlights: Acting, development of imagination and acting techniques through improvisation, exercises, scene study and performance; with Phillip Pruneau, founder of SF Poverty Theater; Mon, 7-10 pm in SF, \$60. Women writers: the emergence of a feminist sensibility, led by Kate Millett, includes readings from Nin, de Beauvoir, Plath, Rhys and Lessing, Berk., Mon, 2-5 pm, \$60. San Francisco Victorian architecture: construction and reconstruction, historical and architectural development with emphasis on renewed interest in individual renovation techniques of restoration, field trips, led by Gary Kray, co-founder of SF Victoriana, and Judith Waldhorn, an urban planner from Stanford; in SF, Thurs., 7-10 pm, \$60.

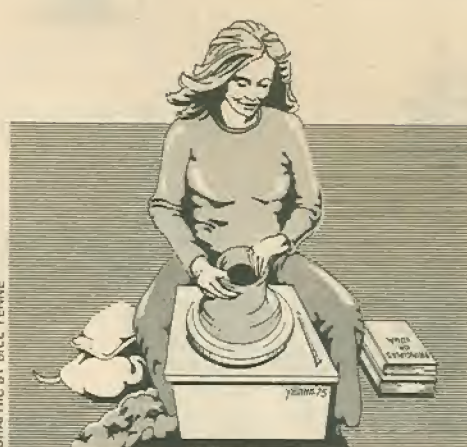
Classes open the first week in February and meet both at the SF Extension Center, 55 Laguna, and on the Berkeley campus. Many

courses are offered with credit optional. Pick up the entire program's catalog at 55 Laguna, SF, or in Berkeley, 2223 Fulton. Many choice courses have limited enrollment, so act quickly to reserve your space.

SF State Extension School, 1600 Holloway, 469-1373. Both credit and noncredit courses in the evening, ranging from psychology to stained glass. The costs start at \$25 and go up to \$90, or \$28 per unit for credit courses. For one or two credits (plus travel expenses) there is a special travel/study series offering a selection of weekend jaunts: San Francisco on Foot, California Missions, Death Valley, California Wineries, The Mother Lode. A course that won't rack up any credits, but might save you some money in the long run: Stereo Systems(\$35) is a classic how-to class for evaluating, buying and maintaining a stereo or quadraphonic sound set-up. Other classes include calligraphy, patchwork quilting, and watercolor workshop. Classes begin week Feb. 2; registration continues through the first week of class. Stop by or call for the entire schedule.

Communiversity: Juggling, silkscreening, bike repair, how to start a small business, a total of 80 classes offered free. All courses taught by people in the community who want to share their skills in return for the opportunity to tap the resources of the other participants in the program. Classes start Feb. 1, noon-4 pm, Sharon Meadows in GG Park near Fell/Stanyan. Other registration dates: Feb. 2, Black Bart Center, 238 San Jose; Feb. 3-6, 10 am-5 pm, Modulex 49, SF State, 1600 Holloway; Feb. 3-6, 7:30-10 pm, 1036 Bush; Feb. 7, 11 am-2 pm, Union Square; Feb. 7, 3-5 pm, Pine/Fillmore. Call 469-2479 for complete class lineup.

Enlighten Your Clothing, at the de Young Museum, GG Park: a new approach to transforming and recycling traditional clothing into creative body ornaments. Techniques include embroidery, painting, dyeing, crochet, quilting, patching and applique in combination with the use of found objects. The museum's historical and contemporary costume collections will be used as reference. Jan. 30-Mar. 20, Thurs. 10 am-noon; \$30. Other courses at the museum include traditional quilting and small environments (the use of mixed media to construct an



expression of your personal space). Call 558-2887 or 558-3109 for details.

Alternative Energy Sources: For anyone who wants to unplug—learn how to design and construct simple, low-technology alternative energy sources for home use, including solar power, wind power and methane gas. Part of Dominican College's noncredit continuing education series which includes Ceramics Workshop for Children, Memory Improvement and Personal Financial Planning. Energy classes, Wed. 7:30-9:30 pm, beginning Feb. 12 through April 20. Limited enrollment, call 457-4440 for complete class schedule and registration form.

Creating with Glowing Gases: Back by popular demand, Bill Parker, artist in residence at the Exploratorium, directs the study of energized gas (flames, sparks, lightning bolts, gaseous plasma) as a new creative medium. The course covers history of the technology and techniques of doing it yourself, with a chance to develop glass-blowing skills and make your own neon sculpture. Four consecutive Saturdays, 10:30 am-noon, beginning the first week of March. \$13/\$10 members (fee subject to change). Call the Exploratorium, Marina/Lyon, 563-7337.

Throw A Pot: Four ceramics classes at the Jewish Community Center, beginning the first week in February under the guidance of Myra Kaplan. Beginners, Tues. or Thurs. 7-10 pm; intermediate and advanced, Mon. 9:30 am-12:30 pm or Wed. 7-10 pm. \$40/\$27 for members, includes all materials and

extra open studio time for practice. Twenty-five other courses at the center include printmaking, belly dance, women's literature and indoor gardening. Register by mail or in person with check or cash before the class begins. 3200 California, 346-6040.

Tap Dancing, taught by veteran hooper Edward Blair, who recently tapped up a storm in the Charles Pierce Show in SF. Learn the basic time step shuffles, chugs, ball and chain, and the ones you see in the Busby Berkeley numbers. The eight-week course begins Feb. 4, 6:30-7:30 pm at the YMCA, 333 Eucalyptus Dr., 731-1900. \$35/\$30 members.

Real Estate. Merritt College offers a series of courses leading to a real estate broker's license. You have to take at least six basic classes to qualify for a license, but you can take up to four at the same time for the same \$2 registration fee. Classes are taught by licensed real estate people; meet once a week, 7-10 pm, at either Merritt College in Oakland or the Berkeley Real Estate Board. You can register at either place. Classes begin week of Feb. 4. For further info, call 531-4911, extension 203.

Other places to check for the course that fits your needs and budget: SF Recreation and Parks Department, arts and crafts courses for free, call 558-4268 for schedule. Oakland Parks and Recreation Dept., 273-3492. Neighborhood Arts Program offers free workshops at neighborhood centers, call 558-2335. Lavender U., courses and study groups for gay men and women, 771-1450. De Anza and Foothill Colleges, short courses from \$5 to \$45, call 948-8590 ext. 521 for the catalog. Peralta Community College District in the East Bay offers classes of every description at five campuses, for just a \$2 registration fee; call the district office, 834-5500 for the college closest to you. People's Law School gives classes to demystify the legal system and give you basic legal survival information; classes begin again in April, call 285-5069 to get on the mailing list. Check the local YMCA and YWCA for their roster of low-cost classes. Heliotope, classes in SF, Marin and the East Bay ranging from hatha yoga to photography, taught by community members, \$15 and up; call 398-7042. City College, classes free for Californians, 587-7272. ■

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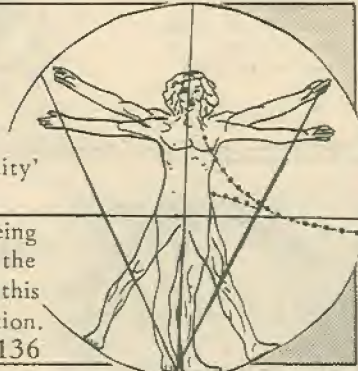
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for the various equipment required.

If you are interested in helping make this event HAPPEN,
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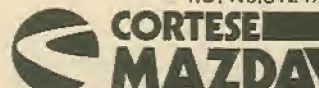
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Someday when just about everything—your life, problems, cars, buildings, boxes of breakfast cereal, candy bars—seems to be getting just too big, too much out of proportion to its need or function, venture on down to the corner of Clement and Fourth Avenue. There, behind a dusty window at 235 Clement, is Adele C. Morton's antique shop, a store with an unprepossessing exterior and a most extraordinary interior. Wander in past tables of prints and boxes of old hand-painted postcards divided into groups like "ostriches," "tunnels," "fans," "Oakland" and "Philadelphia," into the back room labeled "The Whimsy Room."

In the Whimsy Room we found the biggest collection of doll house paraphernalia we've found anywhere in the Bay Area, all arranged in a five-foot-long, three-story, 11-room doll house. It would be impossible to catalog the hundreds of items available for the doll house, but we can go on a (finger) walking tour of the more interesting rooms, starting on the top floor and working our way down.

Beginning with the crowded attic, filled with out-of-date-looking furniture, we found an old dress model, a chamber pot, a vacuum cleaner (\$1.50) and a brass bed (\$7.85). Next door in the child's room was a tiny piano with sheet music including "Spring Song" and "Melodies in F" (\$13.50), a blackboard (\$1.50), a jump rope (\$1.50) and a red scooter (\$1.85). Still on the third floor was father's study and workroom which held diminutive brown paper packages tied up with string and

addressed in a reddish handwriting, and in one corner was a wee grey mouse.

On the second floor was the bathroom with a tub, a toilet (this house seems to be built for very realistic dolls) and a medicine cabinet with a miniature box of Duz and cake of Ivory Soap. In a corner was a bantam-sized scale, and on a shelf, a pint-sized box of Kleenex. Next door was the solarium and plant-potting room with shears, almost microscopic plants, a tiny spade and even scaled-down dirt. In the living room on the ground floor we found a miniature magazine rack holding . . . miniature magazines, such as Look, Newsweek, the New Yorker (we looked very carefully at this one and could even read the cartoon captions and the ads—but the Talk of the Town was just too small to make out), Time, Life, Better Homes, Parents and Good Housekeeping (all available in group packages for \$1). For the living room we also found a box containing Webster's Dictionary, Amy Vanderbilt's Etiquette, a Family Album and World Atlas, also \$1 for the set. And for those who hate to miss the day's news there is a package of newspapers (\$1) containing the New York Times and the Chicago Daily Tribune (with a banner headline: "Airliner Missing with 58").

But our favorite room, far and away, was the kitchen, with its pocket-sized utensils and foods. Among the dozens of kitchen items we found a bean pot (with beans, \$1), a salt box (\$1.50), a coffee mill (\$2) and coffee grinder (\$1.85) and a butter churn (\$1.50). Our favorite tiny foods (for extremely picky

eaters) were the petits fours (80¢), an ice cream cone (50¢), candied apples (40¢), grapefruit (45¢), bananas (25¢), baked potatoes (60¢), even asparagus (35¢). And the kitchen can be brightened, during Halloween, with a miniscule jack o' lantern (\$1).

Oh, and should you be wondering why we like small things so very much, this article was typed on a miniature handcast typewriter made by B. Shackman of New York, with all the characters visible—only \$1.75.

Oops! A slight misrepresentation crept into the "Best" in last issue. Kermit Parker's Yacht Brokerage in San Rafael, our pick for best boat dealer, does not have a boat yard, but it can help arrange for a space for repair in Garvey's Boatyard next door. For anything else, like moorings, you must speak to the San Rafael Harbor Master, who's responsible for all berths including the covered docks.

—By Merrill Shindler

Flash Bargains

BEST BETS FOR THE HUNGRY. Le Loi Viet Nam Restaurant, 6233 Mission, Daly City, has a special anytime-of-the-day 99¢ breakfast: egg, bacon or sausage, hash browns, toast and coffee. Also an extensive menu of inexpensive American and Vietnamese meals. Open 7 am to 9 pm, closed Sun. . . . **Communion Vegetarian Restaurant**, 1123 Folsom, has lowered its price once again, this time to 60¢ for its excellent, all-you-can-eat Indian meal. Open 11 am to 2 pm, Mon.-Fri. . . .

USED RECORD SALE. A Vault of Records, 4734 Mission, has to move and is

selling all its stock of used records for half their usual price. Call 586-6773, as hours are irregular. . . . **KIDS.** The Childcare Switchboard's next newsletter will be published around Feb. 1, with information on childcare facilities, things to do with kids and general information for parents. The office is open 11 am to 5 pm, Mon.-Fri. . . . **CHEAP GAS.** Stations on South Van Ness nudged their prices up a penny since the last report, but White Front Gas at Portrero/16th St. is selling regular for 48.9 and premium for 53.9. . . . **WOMEN AND CREDIT.** SF NOW has an informative booklet with special section on new laws and what women should do when denied credit. Copies for 55¢ from Michèle Stratton, 546 11th Ave., SF 94118. . . . **DON'T THROW IT AWAY.** The Richmond Community Action January newsletter printed a list of recycling depots around SF, what they take and when the various ones are open. To get a copy, send a self-addressed, stamped envelope to 779 38th Ave., SF 94121. . . . **THE PLAQUE ATTACK.** Fairly expensive but valuable "Handbook of Oral Ecology" gives detailed information on how to care for your teeth and what to look for in finding a dentist practicing preventative medicine. Send \$3 to Scarab Press, P.O. Box 1962, Burlingame, CA 94010. . . . **HELP, HELP.** The People's Yellow Pages are dangerously close to not having enough money to publish their fourth edition of free listings of people and groups providing alternative services. Send contributions to P.O. Box 31291, SF 94131. . . .

(Send Bargains and Burns to Ken McDoldowney, SF Bay Guardian, 1070 Bryant, SF 94103.)



Reader survey.... what you had to say about us

We could hardly believe it. The replies to our Reader Survey (Guardian, 11/2/74) just kept coming until they totaled nearly an 11% return. "Amazing," said Bill Whitney of Pacific Research Group, which processed the returns by computer. He was astounded not only by the number of returns (double what we'd expected) but by the many letters and comments that accompanied your responses. Here's what you told us:

Who you are: You're young (50% between the ages of 25 and 34). Seven of ten live with at least one other person, but only two in ten have any children. Most of you (51%) live in SF, but 25% live in the East Bay, with the rest scattered around the Peninsula, Marin, the rest of California and the world (one response came from South America!).

More than half of you have had some college, and 40% have had postgraduate experience. Four of ten respondents said they were professionals, with the next largest category clerical workers (13%) followed by students (11%). Two out of three earn more than \$10,000 a year, and one in three earns more than \$15,000.

Most of you read a lot. Not only the Guardian (70% read at least three-quarters of the paper) but the daily

newspapers (half of you read the Chronicle or the Examiner almost every day) and books. One-third of you read at least six books last month.

Most of you (more than 70%) rarely play tennis or go skiing, but you do go camping (66% go at least once a year) and travel (87% travel at least once every six months, 34% travel once a month or more).

You like to eat and drink. Just under half of you drink wine at least twice a week at home, and 22% drink wine daily. You're not as enthusiastic about liquor or beer. Sixty percent of you dine out once a week or more—and one in four respondents said they ate out at least twice a week. More than half of you go to the movies at least once a month; 40% go to a concert or nightclub once a month. Musically, you're split between classical music (32%) and rock (33%), with jazz a strong third (13%). This is reflected in the radio stations you listen to: KSAN (27%), KPFA (14%), KCBS (13%) and KKKH (10%). On TV, the overwhelming favorite is KQED—55% of you say that's the station you watch the most, followed by KPIX (9%).

What you want: Politics, investigative stories, editorials. "Who the hell wants to know where you can find

the best cheesecake in town?" one reader wrote. But politics also ranked high (No. 3) in what you wanted less of. Most of you (55%) buy the Guardian for some reason other than political coverage, but almost all of you (96%) say you enjoy the coverage.

Other likes and dislikes: you like the entertainment listings and use them more than any other source except the Sunday Superchron pink section. You like special sections (Wine, Books, etc.), consumer news, letters to the editor (so send us letters!) and the Flea Market. You want more coverage of the media, women's news, community news. You want fewer ads (which would mean, unfortunately, less of everything else) and you don't like the Turk.

On some subjects you're divided: many people said they liked our beginning efforts to cover gay news, and many said they didn't. East Bay news received a similar reaction.

Many of you said you liked us just as we are. That's nice to hear, but we want to move onward and upward. The survey was intended to let us know who you are and what you want. So keep us informed.

—Joe Belden

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MUSIC Conrad Silvert

Miles at
Keystone



PHOTO BY THOMAS R. COPI

I think it's time people changed where they put the melody. The melody can be in the bass or a drum sound . . . or just a sound. I may write something around a chord or a bass line . . . I always place the rhythm so it can be played three or four different ways. It's always three rhythms within one. . . It's almost like Bach.

—Miles Davis to Sy Johnson, "Changes," Oct. 1974

Miles Davis followed the rest of his septet onto the Keystone Korner stage holding his custom leather trumpet case in his left hand, a filter cigarette hanging from his lips. He set down a Kirin beer atop his Yamaha organ and, still holding the unopened trumpet case, began fingering the organ in what seemed a noodling test, but in a few seconds — *wham* — the entire band kicked together into a nonstop hour-long session of high-energy music. Miles stood front and center throughout, changing the rhythms, summoning new soloists, cranking the volume up and down with split-second waves of the hand. The band was finely tuned into Miles, the benevolent autocrat, and with only momentary pauses their live "bitches brew" bubbled and fermented fiercely, incessant and insouciant.

Miles's band at Keystone was essentially the same group that recorded his new Columbia double album, "Get Up With It," which Miles dedicated to Duke Ellington, the late, inimitable master jazz composer and bandleader. Since Ellington's death last May, Miles has unofficially assumed the mantle Duke wore so many years as jazz royalty. But pasting a jazz label on Miles may be a mistake, for despite his nearly 49 years, he has always stayed as young as his musicians, and today his band plays music that transcends categorization. Words like jazz, rock, funk, cool, soul, hot, gospel and the like can all be thrown over the windowsill when discussing Miles, even though his music embraces all those styles and moods, often within a single extended piece.

What Miles has done since his release of the precedent-setting "Bitches Brew" has been to push polyrhythms forward so the electric bass and drums are more likely to establish the melodic theme than traditional solo instruments such as the saxophone or Miles's own trumpet. This idea was explored 15 years ago by Sun Ra, Ornette Coleman and John Coltrane; today it has filtered through to the best of popular music, from Stevie Wonder to the Rolling Stones to Herbie Hancock. But last week Miles showed his band to be still the most "outside," as he led his musicians into territory that would be considered unsafe under anyone else's direction.

In recent years, the instrumentation in Miles's band has been unusual, mainly in his use of two electric guitarists, Pete Cosey and Reggie Lucas. At

Keystone, Cosey (a bearded man even larger than Buddy Miles) lovingly wrestled with his guitar, at times extracting chords soft and sweet but at others sounding as if he were tearing apart heavy-gauge sheet metal. Lucas stuck mostly to a rhythm role but came out a few times with beautiful single-note runs in the style of Jimi Hendrix (whom Miles admired greatly).

The most consistent leading role belonged to Michael Henderson as he played his Fender jazz bass through a ten-foot wall of amplification, changing tempos and rhythm-melodies with thumping lower-register riffs that, no matter how esthetically pleasing, attacked the audience on a very visceral level. At six feet five or so, Henderson resembled an elongated cherub as he smiled peacefully through furious passages that had the rest of the band frowning and furrow-browed in concentration.

Drummer Al Foster, looser and perhaps a little funkier than his predecessors Tony Williams and Jack DeJohnnette, kept Miles happy by smashing his four cymbals and high hat more than he did the drums themselves. And probably playing harder than anyone was Mtume, who stood stage left behind his three congas beating out a perpetual barrage of cross rhythms with amazing lightness and speed, pausing only when Miles hushed the band for a half-measure or a brief trumpet statement.

Sonny Fortune brought his flute and soprano and alto saxophones but played them relatively little. Miles would weave into the music mostly when it was at full volume, then signal the rest of the band to cut, suddenly revealing Fortune's naked and wailing sax, an effective bit of drama.

Miles at Keystone was an improvisator in the choreography of sound. Dispensing with a keyboardist, he instead used the organ to establish the barest outlines of melodic themes and even more to shape the dynamic contours of the music, constantly building to sustained climaxes of thunderous electric sound at rock 'n' roll decibel levels, followed immediately by quiet, uncluttered passages (during which the drummer would call out "Dewey, Dewey" — Miles's middle name) where Miles inserted a battered mute into his trumpet's bell and blew the kind of halting, fragile, half-tone blue melodies that marked his music in the Fifties and Sixties.

The essence of Miles's personality, his enigmatic magnetism, is still all there as he restlessly explores the frontiers of his imagination. Both his onstage performance and his new album show his music to be more unified and whole than in several years, even as he experiments with new instrumental combinations. Seeing him in person felt like a great privilege. ■



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The state and the arts: Can this marriage be saved?

At the end of June, Gov. Brown plans to cut off the appropriation of the California Arts Commission, effectively dissolving this agency, which last year funneled almost \$1 million to state arts organizations. In its place, Brown recommends a grant of \$1 million for the formation of a California Arts Development Council perhaps using guidelines proposed by the joint legislative committee on the arts, a committee which for the past six months has held public hearings and conducted investigations on the problems of arts subsidy.

Although the joint committee, through its hearings, has conscientiously solicited the opinions of the state's leading arts administrators, its recently released draft report indicates that most of the offered advice was ignored. In addition, the joint committee feels that its inquiry has been met with hostility by some members of the current Arts Commission. And it looks as though the governor's proposed Arts Council could be a joint-committee-inspired effort to bypass both the Arts Commission and the testimony from the hearings, creating an impotent commission that will obediently carry out any art schemes the legislature may devise.

The joint committee was originally formed because its two most active members, State Sen. Arlen Gregorio (D, San Mateo) and Assemblyman Richard Alatorre (D, L.A.), felt the California Arts Commission was an irresponsible "hodgepodge" with "no clearly identifiable goals or impact." The Arts Commission, composed of 19 governor's appointees, goes back to 1963, but it went virtually unfunded until 1973 when it was given \$1 million through a bill introduced by Gregorio. After breathing life into the moribund commission, Gregorio has been unhappy with its actions, and the joint committee reflects his concern. But while the committee's criticisms of the Arts Commission are deserved, many of its proposed reforms simply create a new set of problems.

The committee feels the commission's composition is elitist, without sufficient ethnic or economic diversity. Moreover, they maintain that the commission and the advisory panels it appoints (composed of artists and representatives of arts organizations in the different disciplines who actually decide who gets money) tend to support urban establishment arts, with a large percentage of the available grants simply being passed back and forth among the panelists themselves. For example, this year three of the five members of the theater advisory panel obtained sizable grants. SF's American Conservatory Theater, the Mark Taper Forum in Los Angeles and the Berkeley Repertory Theater, all with representatives on the panel, received average grants of \$12,000, while the average for all other theater groups receiving funds was \$4,600.

Under the committee's proposals, advisory panels would still be responsible for deciding which groups participate in state subsidy programs. But the committee plans to mitigate some of the conflict-of-interest problems by requiring that those who sit on the panels "not be affiliated with any organization that applies for funds."

The committee hopes to reorient the flow of art monies so that most funding will be given to potential audiences, allowing them to choose among groups and support artistic endeavors that serve them best, rather than leaving that choice entirely up to "experts." The committee wants to forbid any funding for ongoing support of arts organizations, although last year 89% of the requests received by the California Arts Commission were essentially for desperately needed ongoing support. Instead, the only type of direct subsidy given to groups in the committee's recommendations will be in the form of "project" grants, and these will not be allowed to exceed 20% of a given year's art appropriation. A "project" is generally defined as an activity that a group cannot afford to include in its normal budget, such as a new ballet, art work, or lecture/demonstration in the schools.

The legislators fear "porkbarreling" and anticipate that "subsidy will turn into a bottomless pit . . . begetting flabby institutions unresponsive to the public." Generally, however, these apprehensions are unfounded. No arts groups, and few artists, are getting rich in this country. Some companies are mismanaged and wastefully inept, but it's usually not too difficult to identify these groups. If they can't realistically modify their budgets, state help can be denied. But the committee seems to feel that most art groups are motivated by insatiable self-interest, and that the political pressure they will exert for state funds will be difficult if

not impossible to control. The committee's simplistic solution is to deny forms of direct subsidy.

If the state really wants to discourage porkbarreling, it can set a limit on the total amount any group can receive in subsidies. If the legislators are truly concerned with the danger of establishment arts absorbing most of the state arts monies, they can rule that groups with budgets of more than \$150,000 can compete for only one fourth of the state funds, with the rest distributed among smaller organizations. The big groups may howl, but the state can take an affirmative position by insisting that its primary function here is to encourage community arts.

What the committee proposed instead are programs through which groups, large and small, are given a chance to earn their subsidies by demonstrating their popular appeal. Both the committee's touring and ticket voucher programs are based on audience demand. But while the programs have a democratic aura, they may prove detrimental to the very kinds of community arts the committee purports to champion.

Their touring program, as it now stands, would channel funds to individual cities to bring in outside talent of their choice. This approach would discriminate against many small groups that do not have statewide reputations or the publicity staff and money needed to create such reputations. Also, many artists who work in local art groups hold down other jobs and would not be able to leave for prolonged periods to travel throughout the state. By emphasizing touring, the joint committee de-emphasizes the function of groups to serve their particular communities.

The committee's subsidized ticket plan, modeled after New York's Theater Development Fund, encourages minorities and low-income people to purchase vouchers, a kind of cultural food stamps. The vouchers, which might sell for \$1, could be turned in at the non-profit box office of your choice for \$2.50 or 50% of the ticket prices, whichever is greater. Thus a \$7 ticket to A.C.T. would cost a voucher holder \$4.50 (\$1 plus half the ticket price).

The voucher program has a great superficial appeal and works well in New York City, where it was created to help stimulate audiences for faltering off-off-Broadway theaters. But in the Bay Area we are dealing with a very different situation, and it is difficult to see how vouchers would substantially benefit either the performing groups or their potential audiences.

A few local companies, such as the Poverty Theater or the Berkeley Repertory Theater, selling tickets in the \$3 to \$4 range, might find vouchers helpful in increasing and changing the composition of their audiences. But many local companies already perform for free in the parks or by donation in their theaters. These groups would gain nothing through the voucher system and would still be precariously dependent on direct subsidies.

Most likely, the majority of those able to buy vouchers in SF will use them to attend performances of the four major establishment groups, the SF Ballet, the SF Symphony, the SF Opera and the American Conservatory Theater. However, all but one of these groups (the ballet) already play to near-sellout houses, so there is no way to create a "new" audience without displacing some of the people already clamoring to get in. The opera, for example, sold 101.5% of its tickets last year (including standing room). The opera would be foolish to adopt a ticket voucher plan that would increase its bookkeeping while adding nothing to its income.

The best way for the state to create new audiences for the arts is to give preferential grants to those groups that either have low admission prices or leave a certain percentage of their tickets at accessibly low prices. If the state told A.C.T., for instance, that it would get no more state money unless it left a few rows of balcony seats available at \$2.50 for every performance and made an effort to get those tickets to low-income people, A.C.T. would either hustle to meet the requirement or abandon the state funds.

It is not enough however, merely to get the poor and minorities into theaters. They must also be given the opportunity to become performers, and that is an area totally neglected by the state's joint committee. It is very expensive to become an artist in this society, particularly a performing artist, a dilemma that is reflected in the almost totally white composition of SF's establishment arts. The symphony has one black player (whom it is attempting to fire), and the ballet has no black dancers. That's not the way these organiza-

tions want it, but few minorities can afford the years of training a performing career entails, and it is unfair and elitist in the cruelest sense to expose people to an art form and not provide them with the opportunity to emulate what they see.

But the most important outcome of the legislative arts morass must be the survival of artists and the arts organizations that allow them opportunities to practice their crafts. Otherwise, audiences may find themselves with money or vouchers in hand and nothing to attend. Private sources of arts funding are drying up (this year the Ford Foundation cut back grants by 50%), and the state must become a major patron of the arts.

The simplest way for the state to provide arts support is to give limited but direct grants for the ongoing survival of groups that independently fulfill the general goals of the joint committee. Grants should be given for two or three years (subject to review), so that arts organizations won't spend their creative energies desperately dreaming up new and often deceitful "projects" every twelve months. And we need more money. This fiscal year New York state appropriated \$34 million for its art programs. Next to that, California's appropriation of \$1 million looks absurd, making the current rumblings of the state's joint committee on the arts seem like a tempest in an empty tea pot. □

Short takes



Marian Scott in SF Poverty Theater's "Old Times."

The best \$3 theater bargain in SF is the Poverty Theater's excellent production of Harold Pinter's "Old Times." A tantalizingly obscure parable, "Old Times" involves a middle-aged couple, Deeley (William Wilson) and his wife Kate (Elizabeth Keller), and their strange visitor Anna (Marian Scott). Anna claims to be a girlhood friend of Kate's, but is she? Does she exist at all? All three performers are exceptional, benefiting by the fine direction of Stefani Priest. Fri. & Sat. through Feb. 15. Info. 626-0343 or 861-9015.

Currently the city's most crowded theater must be the Open Theater on Clement Street. A converted Russian bakery, the new theater is presenting Arthur Kopit's 1968 drama "Indians" with a cast of over 30 actors, which they've crammed into a space that euphemistically seats an audience of 50. The claustrophobic effect is rather like presenting "Il Trovatore" in a hall closet.

"Indians" is a historical pageant which attempts to expose the muck and moral confusion that lurks behind our entrenched fantasies of cowboys, Indians and the wild, wild west. However, despite a veneer of theatrical dazzle and pseudo-intellectuality, Kopit's visions are sophomoric. The Indians are all naive and noble, while the whites are boonsh, obtuse and greedy, with only Buffalo Bill given the saving grace of a guilty conscience. And while "Indians" may be historically accurate, the play is dramatically simplistic and unsatisfying. In an indefinite run, Thurs., Fri. & Sat. Adm. \$3.50. Reservations imperative. Info. 386-7312.

For fans of archaic drama, there's Paul Claudel's 1906 epic, "The Passing of Noon," now in an unfortunate revival by the Bay Area Theater. The symbolic drama, most of which takes place in China, concerns the grim battle of lust and the spirit, qualities embodied by two ill-starred lovers, Yse and Mesa, who carry on their unhappy affair with lines like, "I am separated from life, with no expectation except you alone who do not want me, and my heart is pierced." I lasted only through the first passionate act, but if you think you can do better, it's playing at the Lone Mountain Theater, Thurs., Fri. & Sat. through Feb. 1. Info. 421-6407. ■

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- Starting a new publication
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EVENTS

JANUARY 23 THROUGH FEBRUARY 7

By Nancy Dunn

MUSIC-DANCE

Dance Day Night New, Jan. 23-24, 8:30 pm, Tumbleweed dancing new works, Julian Theatre, 953 De Haro, 824-6292 or 564-6120, \$2.

Coffee Concert, Jan. 23, 7:45 pm, harpist Beverly Colgan and Terrie Houseman on flute offer works from 17th to 20th centuries, East Bay Music Center, 24th St./Barrett, Richmond, 234-5624, 50¢ (free cookies and coffee).

Advanced Composers Workshop of SF Conservatory of Music, Jan. 23, 8 pm, works include Radio Belly, by Brian Anderson; Synergy II, by Bill Clark; and Bob Davis's arrangement of Longfellow's "The Children's Hour," with music by Charles Ives, Convent of the Sacred Heart, 2222 Broadway, 546-8086, free.

The Charles Moffett Family Inc. present an evening of "A Black Man's Music," Jan. 23, 8:30 pm, Berkeley Fellowship of Unitarians, 1924 Cedar, Berk.; Jan. 24, 8:30 pm, East Bay Music Center, 2369 Barrett Ave., Richmond, 234-5624, \$2.50/\$1.50 sr., student.

1750 Arch Street: New Music for Saxophone and Piano, Jan. 24, 8:30 pm, with William Trimble, saxophone and Carl Anton Wirth, piano, accompanied by percussion ensemble, radio and tape, works include world premiere of Daniel Lentz's "Windstar Relay"; New Port Costa Players, Jan. 25, with 20th century works including Schoenberg's Kammer Symphony, op. 9; A Baroque Concert, Jan. 26, 2:30 pm, violinists Cicely Edmonds and Harry Moulin and pianist Roslyn Frantz, works by Teleman, J.S. Bach, Vivaldi and Thomas Arne; An Evening of Works by Tony Gnazzo, Jan. 26, 8:30 pm, in electronic forms: Laurette Goldberg, harpsichord, and Michael Sand, violin, perform the Fourth Order of Couperin, Bach's 6th Violin Sonata, Second Version, and works by Frescobaldi, Marini and Handel, Jan. 31, 8:30 pm, 1750 Arch, Berk., 841-0232, \$2.50/\$2 students.

Candlelight Concerts: Dale Emde, tenor, Jan. 24, opera arias, Brahms's "Die schoene Magellone" and show tunes, accompanied by instrumental ensemble; Trios by Beethoven, Mendelssohn and D'Indy, Jan. 31, with Michael Wiegler, clarinet, John Bodo, cello, and Robert Canavella, piano, both 10 pm, Old First Presbyterian Church, Van Ness/Sacramento, 776-5552, \$1.

Brown Bag Opera, operatic morsels at lunchtime, 40-minute programs of staged arias and excerpts, "A Mixed Bag," Jan. 24; "A Strauss Program," Jan. 29; "America Day," Jan. 31, all 12:10 pm, Veterans' Aud., Van Ness/McAllister, 861-4008, ext. 211, doors open 11:30 am, tickets 50¢ at the door, bring your lunch or buy one in the auditorium.

Berkeley Promenade Orchestra, Jan. 24-25, 8 pm, all-Viennese program including the Poet and the Peasant Overture by Von Suppe and Hungarian Rondo by Weber, Pauley Ballroom, UC Berk., 642-2561, \$2.50.

Winterland: Johnny Winter, James Cotton Blues Band, Jan. 25; Sounds of the City concert with Earthquake, Nimbus and Eddie Money, Feb. 1; Elvin Bishop, Feb. 7-8, all begin 8 pm, Post/Steiner, \$6/\$5 advance, except Sounds of the City, \$2.50/\$2 advance, for ticket info dial TELETIX.

Simple Symphony by Benjamin Britten, Bartok's Roumanian Folk Dances and Haydn's Symphony No. 94, Jan. 26, 3 pm, SF Conservatory of Music Preparatory Department Orchestra, Convent of the Sacred Heart, 2222 Broadway, 564-8086, free.

Berkeley Chamber Orchestra, Jan. 26, 3:30 pm, Beethoven's Symphony No. 1, Two Elegiac Melodies for Strings by Grieg, and Clementi's Symphony in B-Flat, First United Presbyterian Church, Sloat/35th Ave., \$2 at the door.

English composer Cornelius Cardew will discuss and play examples of his work, Jan. 26, 3 pm, SF Conservatory of Music, 1201 Ortega, free.

"Puss in Boots," presented by SF Children's Opera, Jan. 26, 2:30 pm, Roosevelt Aud., 460 Arguello/Geary, 386-9622, \$2.50-\$3.50.

Vienna Choir Boys, Feb. 2, 2 pm, Paramount Theatre, 2025 Broadway, 465-6400.

Staged opera arias and duets, Jan. 26, 4:30 pm, Richard Cascio, tenor, and soprano Barbara Emerson, Old First Presbyterian Church, Van Ness/Sacramento, 776-5552, \$1.

Renaissance lute/classical guitar works by Bach, Satie, Lennox-Berkeley and Villa-Lobos, performed by Jeffery Chinn, Jan. 28, 8 pm, The Guitar Shop, 1375 9th Ave., 564-6781, \$2, limited seating.

Conciertos de Camara: pianist Roy Bogas plays Brahms, Chopin, Kirke Mechem and Roger Nixon, Jan. 28, 8 pm, Music for a While, Renaissance music from Flanders performed by Sheila Schonbrun, Judith Davidoff and Stern Silverstein, works by Mouton, Josquin, Brumel and Obrecht, Feb. 4, 8 pm, both at Community Music Center, 544 Capp/20th St., 647-6015, minimum donation 50¢.

Prague Chamber Orchestra, Jan. 29, 8 pm, Haydn's Symphony No. 48 in C major, Janacek's Suite for String Orchestra, and Mozart's "Prague" Symphony, No. 38 in D major, Zellerbach Aud., UC Berk., 642-2561, \$6.50-\$4.50/\$5.50-\$3 students.

Ragas for Clarinet and Pregnant Dragon, Jan. 29, 8 pm, Dale Polissar plays clarinet and piano and Francis Kosheleff plays self-designed instruments modeled after ancient instruments—a blend they call "Indo-European Raga," in the Exploratorium, Palace of Fine Arts, Marina/Lyon, 563-7337, 25¢.

SF Symphony, Jan. 30, 8 pm, with pianist Christoph Eschenbach, Carter's Concerto for Orchestra, Mozart's Symphony No. 39, Beethoven's Piano Concerto No. 5, Zellerbach Aud., UC Berk., 642-2561, \$7.75-\$5.50/\$5-\$3 students.

Bach Dancing and Dynamite Society: Big Band Jazz (The California Poultry Company), Feb. 2, 4:30 pm, directed by Jim Duke, Pepper Adams, baritone sax, Feb. 9, 4:30 pm, including members of the Thad Jones/Mel Louis Big Band, The Pete Douglas Beach House, Medio Road off Magellan, Half Moon Bay, 726-4143, \$2.50/\$3.

Scenes from great operas, Feb. 2, 4 pm, Mozart, Verdi, Nicolai, Saint-

Saens, Wagner, Rimsky-Korsakov and others, Community Music Center, 544 Capp/20th St., 647-6015, donation.

Opera-Theater with the New Port Costa Players, program includes Thomas Arne's ballad opera "Thomas and Sally," and "The Defense of Corinth," a dramatic oratorio by Elliott Carter, Feb. 6,

8:30 pm, Berkeley Fellowship of Unitarians, 1924 Cedar, Berk.; Feb. 7, 8:30 pm, East Bay Music Center, 2369 Barrett Ave., Richmond, 234-5624, donation \$2.50/\$1.50 srs., students.

Flamenco with Juan Serrano, Jan. 31, 8 pm, College of Marin, Kentfield, \$3.50. □

THEATER

ACT: "Horatio," by Ron Whyte, with music by Mel Marvin, Jan. 23, 8:30 p.m., and Jan. 25, 2:30 p.m.; Shakespeare's "King Richard III," Jan. 24, 8:30 p.m.; "Jumpers," by Tom Stoppard, Jan. 25 and 28, 8:30 p.m.; Shakespeare's "The Taming of the Shrew," Jan. 27 and 31, 8:30 p.m.; low-cost previews of "Street Scene" by Elmer Rice (opening Feb. 4), Jan. 29-30, 8:30 p.m., Geary Theater, Geary/Mason, 673-6480, \$4-\$8.50/\$3.50 student rush or senior matinee (available after noon the day of the performance)/previews, \$6.50-\$5.50.

"Blythe Spirit," Noel Coward's ghostly comedy, Feb. 6-7, 8 pm, presented by Millberry Repertory Theater, Steninger Gym, Millberry Union, 500 Parnassus/4th Ave., 666-2019, \$2/\$1.50 students, srs., MU members.

"The Boys from Syracuse," Rodgers and Hart musical based on Shakespeare's "Comedy of Errors," through Feb. 2, Fri.-Sat. 8:30 pm, Sun. 8 pm, Eureka Theatre, 16th St./Market, 863-9026, \$3/\$2.50 srs., students.

"Cat on a Hot Tin Roof," presented by Blue Moon Players, Jan. 23, 8:15 pm, Glen Park Recreation Center, Chenery/Elk, free.

"Cymbeline," Shakespeare's work presented by Birnam Wood with original music, Jan. 24, 25 and 31, Intersection, 756 Union, 397-6061, \$1 donation.

"Don Juan in Hell," the dream sequence from Shaw's "Man and Superman," presented by Venture Theatre, Jan. 29, 7 pm, Marina Branch Library, Chestnut/Webster, 346-9336, free.

"An Evening of Mime," Clown Theater, Haight Ashbury Theater Workshop, Jan. 24, 8:30 pm, John Adams Community College Center, 1860 Hayes, 661-5926, free.

"The Hobbit," Tolkien's ever-popular fantasy adapted by Patricia Gray, presented by Civic Arts Young Repertory, performers from 13 to 18 years old, Jan. 25 and Feb. 8, 2:30 pm, Civic Arts Theatre, 1641 Locust, Walnut Creek, 939-0355, \$2/\$1.25 youth, senior.

"The House of Bernardo Alba," by Federico Garcia Lorca, presented by the Performance Workshop,

Jan. 24-Feb. 23, Fri.-Sat. 8:30 pm, Sun. 5 pm, 2525 8th St., Berk. 548-7800, \$2.00.

"The Member of the Wedding," Carson McCullers' drama exploring the transition from childhood to adolescence, Jan. 24-25, 31, Feb. 1, 8, 14 and 15, 8:30 pm, Mill Valley Center for the Performing Arts, 367 Buena Vista Ave., 388-0560 (Marin) or 332-9100 (SF), \$3/\$1.75 srs., students.

"The Mighty Spread Eagle," musical parody of pornography, Jan. 25-26, 8 and 10 pm, Clearing House Fellowship Church, 2041 Larkin/Broadway, \$2.50/\$2 students.

"One Flew Over the Cuckoo's Nest," extended engagement (again), Tues.-Fri. 8:30 pm, Sat. 7 and 10:30 pm, Sun. 7:30 pm, Little Fox Theater.

"6 RMS RIV VU," the epitome of the urban sit-com, presented by Presidio Players, Jan. 24-25, 31 and Feb. 1, 7-8, 14-15 at 8 pm; Sun., Feb. 2, 9 and 16, 7 pm, Presidio Playhouse, Bldg. 239, at the Marina end of Crissy Field in the Presidio, 561-3992, \$1.

"Skylark on Mars," Pyramus and Thisby's outer space comedy for young people, Sat., 11 am, through Mar. 29, Live Oak Theater, Shattuck/Berryman, Berk., 841-5580, tickets at the door, \$1.50/\$1 youth.

"Shadow and Substance," drama of the conflict within the Catholic Church in Ireland in the 1930s, presented by the Masquers, Fri.-Sat., 8:30 pm, through Feb. 1, The Masquers Playhouse, 105 Park Place, Point Richmond, 233-4295 (after 3 pm) for tickets, \$2.50.

"Slow Dance on Killing Ground," by William Hanley, presented by Oakland Civic Theater, Fri.-Sat. 8 pm, through Feb. 8, Lakeside Park Garden Center, Oakl., 452-2609, \$2.50/\$2 students.

Student two-fer, on one bill: Jean Giraudoux's "Supplement to Cook's Voyage," Tahiti is the setting for the confrontation between civilization and the "Noble Savage"; also, Federico Garcia Lorca's "The Love of Don Perlimplin for Belisa in the Garden," the old man married to the lusty young wife, Feb. 6-7, 8 pm, and Feb. 8, 2 and 8 pm, Zellerbach Playhouse, UC

Berk., 642-2561, \$1 (no reserved seats).

"Voices," Susan Griffin's work, originally written for radio, of five women thinking and feeling out loud as they begin to struggle for control of their lives, a production of the Women's Theatre Project, Jan. 26, Feb. 9 and 16, 8 pm, Way Station 99, Addison/San Pablo, Berk., 547-2507, \$2.

"Winnie the Pooh," presented by SF Poverty Theatre, Jan. 26, 3 pm, 2940 16th St., 285-8409, \$1.

Winter Shakespeare Festival of the New Shakespeare Company, "As You Like It," Jan. 24; "A Midsummer Night's Dream," Jan. 25, both 8:30 pm at Veterans' Aud., Van Ness/McAllister, 771-5295, \$3.50/\$2.50 youth, students, srs. □

MOVIES

"Aretha Franklin, Soul Singer" and "Black Music in America," Jan. 23, 1:30 pm, Anza Branch Library, 550 37th Ave., 752-1960, free.

Avenue Photoplay: "Old Ironsides" and Robert Benchley in "Sex Life of a Polyp," Jan. 24; "Wings" with Clara Bow and "Flight of the Graf Zeppelin," Feb. 7, Mighty Wurlitzer organ concert, 8 pm, films, 8:30 pm, 2650 San Bruno Ave., 468-2636, \$2.

CAL Films: "The Harder They Come," Jan. 23, 7 and 9:30 pm; Jean Genet's "The Maids," Jan. 27-28, 2 and 8 pm, "A Streetcar Named Desire," Feb. 4, 7 and 9:30 pm, Wheeler Aud., UC Berk., 642-2561, \$1.25.

Canyon Cinematheque: Stan Brakhage, "The Text of Light" and "Star Garden," Jan. 23; Curt McDowell in person, Jan. 30, presenting eight of his films including "Porn on the Cob" and "Paradise Penny Arcade"; both 8:30 pm, SF Art Institute, 800 Chestnut, 332-1514, \$1.75.

Cole Hall Cinema: "The Autobiography of Miss Jane Pittman," Jan. 24, 7 pm; "A Man for All Seasons," Jan. 31, 7 and 9 pm, Cole Hall, Millberry Union, UCSF, 500 Parnassus/4th Ave., 666-2019, \$1.25/\$1 students/75¢ UCSF students, MU members.

College of Alameda: "Darling," Jan. 28; "Far from the Madding Crowd," Julie Christie and Alan Bates, Feb. 4; "Midnight Cowboy," Feb. 11, all 7:30 pm, Bldg. F, College of Alameda, 555 Atlantic Ave., Alameda, free.

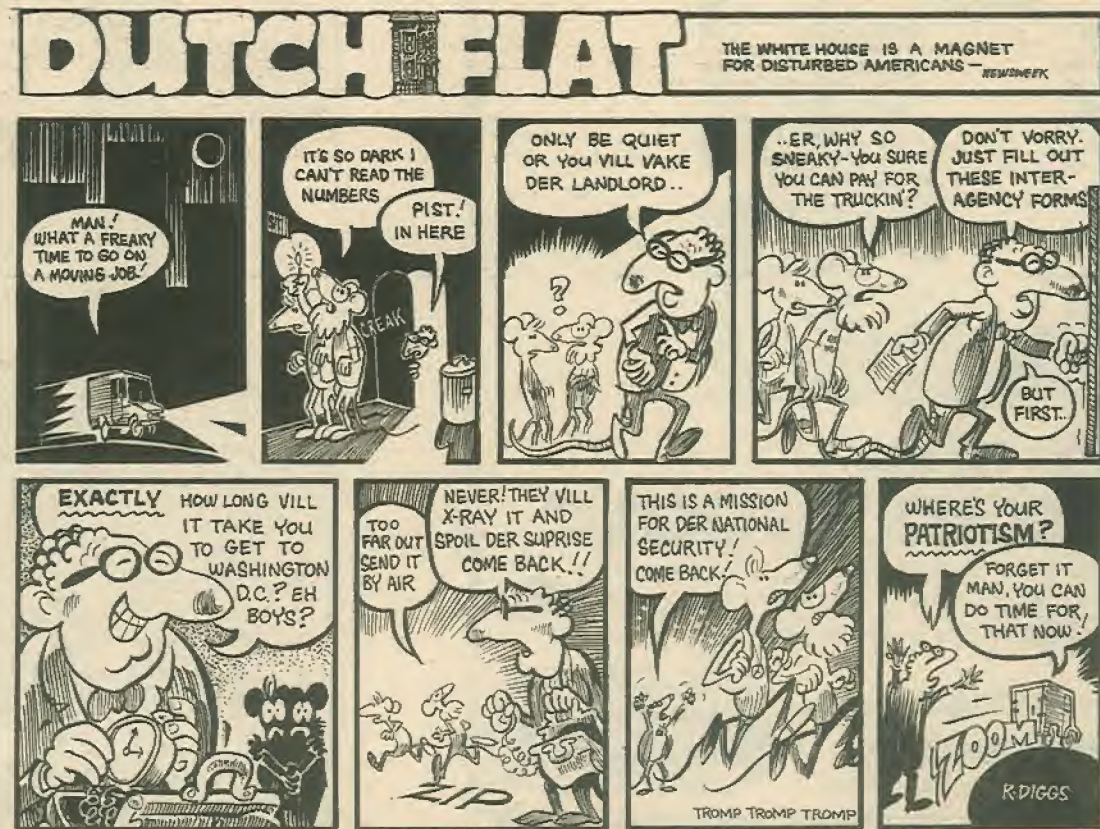
Creature Features: "Last Man on Earth" with Vincent Price, Jan. 28, 7 pm, Richmond Library, 351 9th Ave.; Jan. 29, 7 pm, Bernal Library, 500 Cortland; Jan. 30, 7 pm, Ortega Library, 3223 Ortega, all free.

Eroticism in American Film: Cukor's "Camille" with Greta Garbo, Jan. 29, 7 pm, plus "The Scarlet Empress" with Marlene Dietrich, 9 pm; Mitchell Leosen's "Death Takes a Holiday," Feb. 5, 7 pm, and "Peter Ibbetson" with Gary Cooper and Ann Harding, 8:30 pm, 155 Dwinelle Hall, UC Berk., 642-7477, \$2/\$1.50 UC students.

Lenny Bruce Film Festival, Jan. 24 and 25, 7 and 9:30 pm; "Thank You Mask Man," animated short narrated by Bruce; "Lenny Bruce Performance Film," actual 1966 performance at Basin Street West in SF; "Lenny Bruce without Tears," biographical documentary including tv clips, 155 Dwinelle Hall, UC Berk., 642-2561, \$2.50/\$2.25 students (benefit for Environmental Research and Reconditioning Agency).

Midnight Movies: Ann Arbor Film Festival Highlights, part IV, Jan. 25, includes Gunvor Nelson's "Moon Pool," and "Boggy Depot" by Curt McDowell and Mark Ellinger; Firesign Theater's "Firesign Funnies," Jan. 31 and Feb. 1; Ann Arbor Highlights, part V, Feb. 8, with Connie Beeson's "Women" and Richard See's "So Long Stude," midnight at the Presidio Theatre.

Continued on next page





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Continued from previous page

2340 Chestnut, 921-2931, \$1.75, box office opens 11 pm.

"Nazarin," by Luis Bunuel, Jan. 23, 8 pm. SF Jewish Community Center, 3200 California, 346-6040, \$2/\$1.50 students and members.

Pacific Film Archive: "So Ist das Leben," Jan. 23, 6 pm; Werner Schroeter in person, Jan. 23, 7:30 pm, presents "Agrila," "Agression" and "Neurasia"; Robert Gardner in person Jan. 23, 9:30 pm, with the first Bay Area screening of "Rivers of Sand"; Japanese Films of the 60's and 70's, Jan. 24, 7:30 and 9:30 pm, "Ballad of A Silk Tree"; Two Columbia Classics by Frank Capra, Jan. 25, "It Happened One Night," 4:30 and 8:05 pm, and "Platinum Blonde," 6:25 and 10 pm; "L'Avventura" by Antonioni, Jan. 26, 4:30, 7 and 9:30 pm; Werner Schroeter in person, Jan. 27, 7:30 pm, presents "Eika Katappa"; "Le Reveleateur," 9:40 pm; Japanese Films of the 60's and 70's, Jan. 28, 7:30 and 9:30 pm, "Nikudan"; Two More Columbia Classics, Jan. 29, "The Lady from Shanghai," 7 and 10:30 pm, and "Gilda," 8:35 pm; "Waxworks," Jan. 30, 6 pm; Werner Schroeter, Jan. 30, 7:30 pm with "Der Bomberpilot"; Gardner's "Rivers of Sand," Jan. 30, 9:30 pm; Japanese Films of the 60's and 70's, Jan. 31, 7:30 and 9:30 pm, "Jongara," University Art Museum, 2625 Durant, Berk., 642-1412, single films \$1.50/\$1 PFA members, UC students/75¢ before 6 pm/additional films 50¢.

SF Museum of Art: "The Big Heat" by Fritz Lang, Jan. 28, 7:30 pm;

"Silver Box," Jan. 31, 7:30 pm, recent film by SF filmmaker Michael Wiese; Short Films of Buster Keaton, Feb. 2, 2 pm, including "The Goat" and "Cops"; "Johnny Guitar," Feb. 4, 7:30 pm; Bunuel's "The Adventures of Robinson Crusoe," Feb. 7, 7:30 pm; Poets of the Cities: film, Feb. 9, 2 pm, with "The Flower Thief" by Ron Rice, Bruce Conner's "A Movie" and Christopher MacLaine's "The End"; Van Ness/McAllister, 863-8800, \$1.50/\$1 members, srs., under 16; Sun. afternoons, \$1/75¢.

Women in the Reel World, women in films and in person: An Evening with Ellen Greer and Malvina Reynolds, Jan. 23, 8 pm; "A Very Curious Girl" with Margo St. James in person, Feb. 6, 8 pm; Olney Hall, College of Marin, Kentfield, 454-0877, \$2.50/\$13 for the series of six.

"The World of Buckminster Fuller" by Robert Snyder, Jan. 29, 7:30 and 9:30 pm, Wheeler Aud., UC Berk., 642-1412, \$1.50.

Yiddish Film Festival, with English subtitles, Jan. 28, 8 pm, "God, Man and Devil," SF Jewish Community Center, 3200 California, 346-6040.

GAY

Joggers: Scenic runs sponsored by Lavender U., Fort Point-Marina Green, Jan. 26, meet at Fort Point under Golden Gate Bridge; Lake Merced Groundhog Run, Feb. 2,

meet at Lake Berced Boathouse; Special China Basin Run, Feb. 9, in honor of Chinese New Year, meet at Lenny's, 527 Bryant; run every Sun., rain or shine, 10 am, 626-9081 or 626-1350, \$1 donation to Lavender U.

Fruit Punch, gay men's radio, Wed., 10 pm, KPFA and KPFB on the FM band; the collective often takes phone calls on the air, 981-7730 (SF), 848-6767.

Rev. Troy Perry, author of "The Lord is My Shepherd and He Knows I'm Gay," and Sally Gearhardt, co-author of "Loving Women/Loving Men," speak at 10th anniversary dinner of Council on Religion and the Homosexual, Jan. 30, 7 pm, 1st Unitarian Church, 1187 Franklin/Geary, call 441-5489 or 771-4923 for tickets, \$3.50, \$5, \$10.

Gay Alcoholics Anonymous meetings: Sun., Mon. and Thurs., 8 pm, 1st Congregational Church, Post/Mason (downstairs); Tues., noon, Hospitality House, 146 Leavenworth, basement; Wed., 8 pm, Helping Hand Center, 225 Turk; Fri., 8:30 pm, 261 Fell, through courtyard, to left.

Daughters of Bilitis, raps: Lesbian Collective from Peace and Freedom Party, Jan. 27, 7 pm, 1005 Market Room 402, 861-8689, \$1/50¢ members.

Berkeley men, drop-in group, focusing on relationships or uncoupling, every Tues., 8 pm, Unitas House, 2700 Bancroft, Berk., 849-4896, free.

Transsexualism, Pat Gandy from the Stanford Clinic and a panel of

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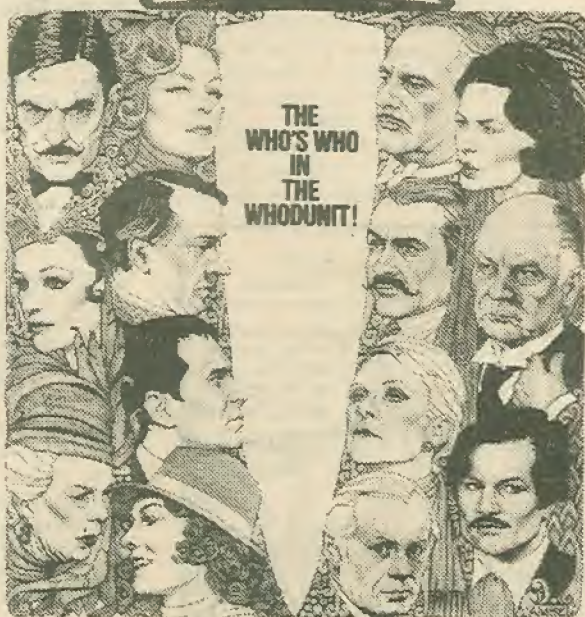
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GEARY at VAN NESS 885-9888

-EXPERT IN SEX-
Open daily cont. from 12 noon.

clients in various stages in the sex change will discuss transexualism, Jan. 29, 7:30 pm, Fellowship Church, 2041 Larkin, sponsored by the Gay Students' Coalition. □

CLUBS SAN FRANCISCO

Boarding House: Odetta and Artie Traum through Jan. 26; Bobby "Blue" Bland and Dave Alexander Jan. 28-Feb. 2, 960 Bush, 441-4333.

Coffee Gallery: Polecat, Jan. 24; Doug Adams and Mike Conrad, Jan. 25; Peter and Dierdre and Franklin, Zigal, Jan. 31-Feb. 1; jazz, Mon.; poetry, Wed.; "George Nite," Thurs.; comedy, Sun., 1353 Grant, 362-9369.

Family Pharmacy: Jim Demetriou, Mon.; Charlie Remer and Steve Gurn and Word of Mouth, Tues.; guitar duo and Paul Krebs, Wed.; Gael Alcock and Jack Cutter, Thurs.; Praul and Betty Kaplowitz, Fri.; Tom Schwab and Dorothy Holland, Sat., 4344 California/6th Ave., 668-7755.

Garden of Earthly Delights: Spodee, Jan. 23; Mozin' Greezin', Jan. 24-26; Rain Daze, Jan. 27-28; Moon Calf, Jan. 31, 199 Mississippi/Mariposa, 863-9320.

Great American Music Hall: Stanley Turrentine, Jan. 24-25, 9 and 11:30 pm; Thad Jones/Mel Lewis Big Band, Feb. 8, 9 pm, 859 O'Farrell, 885-0750.

Intersection: A Tribute to the Pioneers of Animation and Magic Films, Jan. 26, live show, 8:40 pm, with Leila the Snake, Freaky Ralph and Jeff Ross, clowns, and Bill Wolf as emcee, plus film shorts at 7 and 9:30 pm, including "Bug Vaudeville" and six others by Winsor McCay, three with Felix the Cat and others, \$1.25. Poetry series, 8:30 pm, \$1; Virgil Hancock and Uronovitz, Jan. 23; David Gitin, Maria Gitin and George Mattingly, Jan. 28; Judy Bolinger, Jan. 30, 756 Union, 397-6061.

Keystone Korner: Sonny Stitt/Bobby Hutcherson Quintet, through Jan. 26; Sam Rivers Trio, Jan. 27; Ahmad Jamal, Jan. 28-Feb. 2; Elvin Jones Quintet, Feb. 4-16, 750 Vallejo, 781-0697, \$3.50; Keystone Kard, 10 shows for \$20.

Mooney's Irish Pub: Good Morning, Wed.; Lonesome Rangers, Thurs.; Steamin' Freeman, Fri.-Sat., 1525 Grant, 982-4330.

Orphanage: Ana Rizzo and the A Train through Jan. 25; Dr. Hook, Jan. 27-28; Cismum, Jan. 29-Feb. 1, 807 Montgomery, 986-8008.

Pierce Street Annex: Hot Sauce, Mon.-Tues.; The Craig Strode Three, Wed.-Thurs.; Horsefeathers, Fri.-Sat., 3138 Fillmore, 567-1400.

Yellow Brick Road: Friction, Jan. 23-25; Niteshift, Jan. 26; Elvis Duck, Jan. 27; Ana Rizzo and the A Train, Jan. 28-Feb. 1, 2215 Powell, 982-6700.

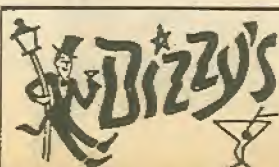
EAST BAY

Freight and Salvage: Yazoo, Jan. 23; Artie Traum, Jan. 24-25; Jane Voss, Jan. 29; Rosalie Sorrells, Jan. 30-31; Silver String Macedonian Band, Feb. 1, 1827 San Pablo, Berk., 548-1761.

Keystone Berkeley: Frank Biner and the Niteshift, Jan. 23; Kingfish, Jan. 24-25; Caledonia Express, Jan. 26; Crackin and Amber, Jan. 27; Delta Wires, Jan. 30; Sons of Champlin, and Howard Wales, Jan. 31; Buddy Guy and Junior Wells, Feb. 6-8, 2119 University/Shattuck, 841-9903.

Longbranch: Scoville Taggart and Sneeze, Jan. 23; Eddie Money, Jan. 24; Eddie Money, the Rockets and the Shakers, Jan. 25; Shakers, Jan. 26 (women admitted free); Eddie Money, Jan. 30; Eddie Money and Backroad, Jan. 31; 2504 San Pablo, Berkeley, 848-9696.

Odyssey: Bill Mercer, Jan. 23, 26 & Feb. 4; Selby, Jan. 24, 29 & Feb. 7; Elaine Newman, Jan. 25, Feb. 1; Alicia, Jan. 28, Feb. 5; Chet Gardner, Jan. 30, Feb. 9; Mark Van Ark, Jan. 31, Feb. 8; Barbara Ray-boy, Feb. 2; Griffith, Feb. 6, hoot



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One World Family Center: Azteca and Quazar, Jan. 24, \$2.50; Listen, featuring Mel Martin, Jan. 25, \$2; Luther Tucker, Jan. 31-Feb. 1, \$2.50/\$4 couples, shows start 9:30 pm, Telegraph/Haste, Berk., 848-9613.

The Ordinary: Energy Crisis, every Fri.; Dick Oxtot and his Hot Four with Terry Garthwaite, every Sat.; Jack O'Hara, every Sun., 3974 Manila, Oakl., 655-3640.

NORTH-SOUTH

Chuck's Cellar: John Stewart, Jan. 23-25; Heritage, Jan. 27, Feb. 3; Wheatstraw, Jan. 28, 30 and Feb. 4; Cisco and Boston, Jan. 29, Feb. 5; James Lee Reeves, Jan. 31-Feb. 1, Feb. 7-8, 4926 El Camino, Los Altos, 964-0220.

Lion's Share: Cold Blood with Lydia Pense and Caledonia Express, Jan. 23-24, 8:30 and 11:30 pm; Fat Tuesday, every Tues, six bands, no cover, 60 Redhill, San Anselmo, 454-9856, \$3 Thurs./\$3.50 Fri.

Sleeping Lady Cafe: Jeffrey Cain and Eileen Cullen, Fri., 24; Don Pilar, Sat., 25; Allair & Mitchell, Sun. 26; Herbie, Mon. 27; Marcus and Buck Lacey, Tues. 28; Hot Hoot, every Wed.; Willum & Breeze, Thurs. 30; Timberline, Fri. 31; Okeh Savannah, Sat., Feb. 1; Rich Harris & Friends, Sun. Feb. 2, 58 Bolinas Rd. Fairfax, 456-2044 ■

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Edwin Flath, Director

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TUESDAY, JAN. 28
8:00 PM
OPERA HOUSE

Tickets: Berkeley-ASUC Box Office, BASS outlets, Tupper & Reed, Palo Alto-Tresidder ticket office, Pendragon Bookstore, San Francisco-Odyssey box office (271 Sutter, 421-1000), Macy's & other outlets.



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ARTIE TRAUM
Jan. 28-Feb. 2
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DAVE ALEXANDER
Feb. 4-9
THE FLYING
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A film by Just Jaeckin (in the role of Bee) from the book D'Emmanuelle
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Guardian classifieds

PERSONALS

Male, executive, 50's, 5'9", 140 lbs., intelligent, attractive, interested in outdoors, restaurants, photography, sensibly liberal, virile, seeks lady in 30's or 40's, attractive, educated, non-smoker, liberal but not kookie. 652-4918.

Open, stable, highly-educated attractive professional man, not finding all he wants in present friendships, seeks similar man for close friend. (Preferably: SF or nearby, non-smoker, 25-40. Write: PO Box 15116, San Francisco 94115.

TRANSPERSONAL COUNSELING For information, call 431-2887.

EXISTENTIAL PILGRIM Law student-writer, W/M 26, humanist, vegetarian, interested in progressive politics, movies, jazz, tennis, seeks to explore the pleasant possibilities of human existence with sincere, intelligent, attractive woman (any race). Must have capacity to love. Send letter telling me what you consider important about yourself with photo to: Occupant, 965 Geary St., Apt. 22, SF 94109.

Straight AND single man, 26, would like to meet similar women, 21-31. Have S&S friends if response is overwhelming. Dinner and a movie anyone? 626-7417.

M. Natural, aka Dr. Doom, along with his associate of 7 years, Melvin "Moto" Underfoot, are pleased to announce their retirement from the staff of the Bay Guardian. It's been real.

Open relationship with female sought by W/48/5'9" married, vasectomized man, trim build, well educated, interested in psychology, music, exchanging views, physical and emotional intimacy, and non-exploitive sex. Would like to meet mature, liberated woman for mid-week evenings affair. Expenses to be shared. Ray, Box 4829, 340 Jones St., SF 94102.

MELLOW AQUARIAN MAN into alternative lifestyle seeks warm, mature woman, Libran or Sagittarian, for open loving relationship. Box 4848, 340 Jones SF 94102.

CAROL-MOTHER OF MELISSA MARIA, about 22 years old; daughter about 2 years old. Carol has brownish hair and is into the 1 Ching. Stu, who you were with in Boulder last July (where I went to Maropa) needs to speak to you. Write: Stuart Miller, Antioch Student Mailroom, Yellow Springs, Ohio 45387 or call (513)767-7331, extension 492. Anyone knowing Carol, please tell her about this.

New Zealand. Am thinking of moving to NZ. Want to talk with people who have lived there. Call 282-4627.

Mellow mid-thirties Eurasian executive seeks affectionate non-smoking working girl, twenties, to share seldom used North Beach apartment. WRITE GUARDIAN BOX 111, 1070 Bryant, SF 94103.

Sensitive, creative male, 35, interested in meeting a warm, open, down to earth woman, 21-35; would like to share gentleness, music, food, mountains, a warm fire. If interested write to Box 5175, Sunnyvale, Ca. 94088

Aware, talented woman, desires to meet unique, attractive and unattached woman. Box 13069, Station E, Oakland, CA. 94661.

Couple in early forties, into massage, nudism, biking, guitar, camping, sexual sharing, wish to meet couple for enduring relationship. P.O. Box 985, San Mateo, CA. 94403.

Man, 32, wishes to meet sincere woman, 21-30, for friendly relationship eventually to be permanent: Write, Dave Aragoni, 507 "B" Tucker St., Healdsburg, Ca. 95448.

Looking for (1) a Bates eye teacher and (2) someone to make a 60/40 jacket for a large man. SF 495-5310, SJ 378-6610.

Attractive w/m 30, interested in skiing, hiking, like to meet independent, attractive, down-to-earth woman, 24-30. Tom 587-7746.

LOST/\$50 REWARD. Male cockapoo. Blond. Lost S.F. Produce Dist. 1/15. Hit by car, poss. injured. 664-7449/681-3906.

Do you remember the San Francisco General Strike? San Francisco in the last depression? Call Katy Butler, 861-9600 for interview, for possible article.

Supportive groups for the divorced. Deal with loneliness, new lifestyle. Information, Sandy McCulloch, 526-3322, weekdays.

I, a graduate psychology student researching astrology, need information/statistics on people born: 30 April '43; 6th-7th Jan. '52; 26-27th Dec. '52; 13-14th Jan '54; 3-4th Jan. '55. Stephen Largenticha, 2633 E. 27th St., Oakland, Ca. 94601.

Obedient male, 35, will do housework for domineering women. No charge. No strings attached. 661-5008.

Pregnant? Don't want to be? For information or alternatives available, call (415)444-5676.

Lambda Gay Center in Oakland for women and men. Raps, counselling, switchboard service. Phone 451-1338

I'm a permanent seller at the Alameda Flea Market—I'll sell your crafts, antiques or general funk on consignment. Mike: 826-6584

PARTY in woodsy Marin for swinging couples. If you're attractive and open, phone together. 388-8172.

Open parties for attractive couples in mellow, woodsy Marin home. Couple must phone together. 388-8172.

Information is desired on the whereabouts of Danny Cooper (possibly known as Munch). Last heard from in the Berkeley area. If you know this boy, or have current information, please write to Wm. D. Cooper, PO Box 340, RD 2, Hockessin, Del. 19707, or call collect (302) 239-7806.

WANTED: A GENTLEMAN BETWEEN 55-65. WHO APPRECIATES AN AWARE SENSITIVE LONELY LADY, NOT THE OUTDOORS TYPE, TO SHARE THE GOOD THINGS OF LIFE SUCH AS: MUSIC, THEATRE, AND INTIMACY. IF COMPATIBLE. WRITE: P.O. Box 6195, SF 94101.

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Does anyone in the Upper Mkt.-Duboce-Divisadero area make a regular trip to the SF city dump? Please call 864-5864—urgent!

TALK RADIO FREAKS: Evaluate KGO communicasters. Send stamped envelope for Report Card. Box 360, Menlo Park, CA 94025.

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The Guardian is printed Wednesday night and mailed on Thursday in order to arrive by Saturday, when the calendar begins. We telephone all post office branches every issue to ask them to deliver quickly, but sometimes that isn't enough. If your delivery is slow be sure to call your local post office branch to help us sound the alert.

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Modern jazz vocalist needs gigs Feb. and Mar. Write Chuck Johnson, A3808, 775127, Calif. Men's Colony, Box A, San Luis Obispo, CA 93409.

Young woman needs work: typing, housework, odd jobs, painting, gardening, laundry, errands, plant and pet sitting. Phyllis, 647-0904.

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Young woman to do housework, yard-work, painting, odd jobs. Experienced—fast-efficient. Call 776-1812 or leave message at 285-7878.

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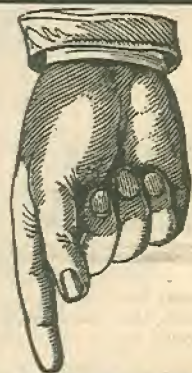
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2 rooms with fireplace and bath plus use of large house for single or couples. Call 586-7772 (be persistent).

South Mendocino County—2 bedroom rustic home, large workshop, garden, deck, redwoods, 4 acres near ocean and stores. \$250/mo. Gary, 648-1217.

One person garden studio. View. \$170/month including all utilities. Tastefully remodeled near UCSF. 566-3785.

Artist's furnished house. Inverness, 3 acres of forest, secluded, 3 bedroom w/studio and/or darkroom. Available Jan. 1, call 663-1037 or 431-3821.

SHARE RENTALS

M/F roommate wanted. Beautiful spacious 2 bedroom lake apt. Oakland. Own room, \$85/month. Ideal for photographer. Judy 835-1339. Available immediately or Feb. 1.

Person needed for 5 room apartment near Green/Polk. \$115/mo. plus 1/2 utilities. Unfurnished. Pet possible. Prefer non-smoking woman. 771-0823 evenings or weekends. Keep trying.

Seeking mellow responsible woman 24+, non-smoker to share sunny 4-room apt. Inner sunset. \$75. My interests: Music, Yoga, Jung, Beverly 731-9021 after 6 pm and wkends.

Seeking Older flat in creative atmosphere conducive to humor and openness. Andrea 376-3247 evenings.

Female, 24, furnished apartment near Marina, own bedroom, good transportation. \$130 plus utilities and deposit. Anne, 922-5347 eves.

Share artistic woodsy Mill Valley home with mellow woman writer/psych grad student. \$165. Fireplace, two large bedrooms, privacy. Call AM's 388-9062 or leave message at 388-8466.

Bright room in sunny flat, quiet upper Ashbury. \$87.50. 863-8098, Jan or Andreas.

FLAT TO SHARE, with woman. Clean, sunny, cheery, Noe Valley flat. Newly painted. Fireplace in bedroom, \$110/month. Prefer 30ish non-smoker for long term situation. Deborah 648-4302.

Artist, 35, wants woman 18-35 to share large apt., mutual growth and whatever else we think of. 626-4468.

Free rent to a neat, trim, cultured feminine woman, non-smoker. To 36 old, to 5'5" tall. Must love plants, pets, garden, good food, music and wine, skiing, biking. Large pleasant Rich. SF flat with fireplace in own building. Phone 752-6127.

Man wants apt. for infrequent, daytime use only, close to downtown SF. Nominal rent—write Guardian Box A.

Attorney (28) seeks roommate to share sunny Pacific Heights flat. Hdwd floors, fireplace, yard. \$150/first and last. Call Bart 563-7233.

RENTALS WANTED

Artist needs non live-in work space. \$50/month. No extra bedrooms or large closets. 282-2752.

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